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Saturday 30 March 2019

Amateur Photographer



EXCLUSIVE

CP+ show report
All the news from Japan including
hands-on with new **100MP Fujifilm**

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Inspirational stories of photographers
who've made it a **second career**



Second-hand classic

The **Nikon D700** is over 10 years old,
but is still a great buy – find out why



Street shooting with a twist

Chris Porsz's unique take
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'I wish that I had been a
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The best bits of Photoshop Elements How to use its top 10 editing tools



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Do you go to bed on Sunday nights dreading going to work the next day? Do you dream of jacking in an unfulfilling job and spending your time with a camera instead? Perhaps you're bored in retirement and wondering whether you could supplement your pension by taking pictures? This week we talk to four people who gave up their jobs to pursue photography as a second

career. They talk about the joys and the pitfalls and share their advice for anyone dreaming of doing the same. There's a street photography focus this week, too, as Chris Porsz shares his experiences of street shooting his way around the UK and Europe. Finally AP's Geoff Harris recently returned from the CP+ Camera and Photo Imaging show in Japan and reports on all the new products that were released there.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Tate Stairs Circle by Andy Parslow

Fujifilm X-T2, 10-24mm,
1/55sec at f/4, ISO 3200

This wonderfully tonal black & white image was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Andy Parslow. He tells us, 'I was in London for the day with my wife visiting the Tate Modern. I've always wanted to capture a shot of this staircase but with my own take on it. I wanted it devoid of people so it was just about the architecture, and I knew the composition would be in portrait format to give a sense of height. Getting the shot without people in was very time consuming, as there were lots of school trips that day and I ended up waiting for a gap for about 20 minutes.'

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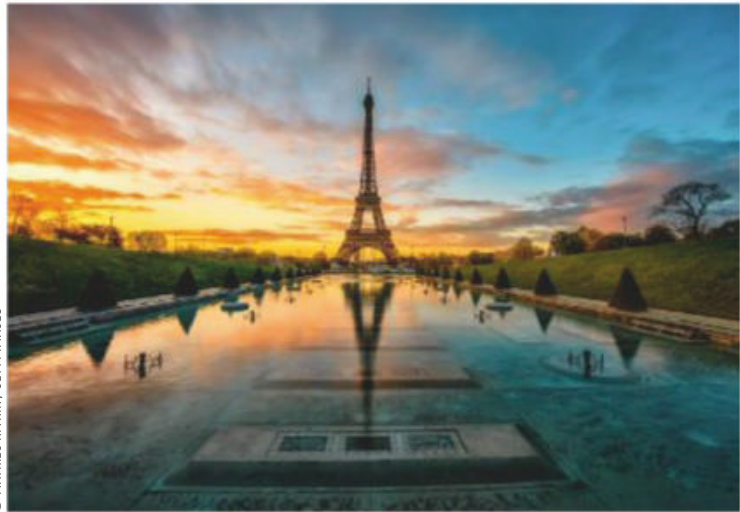
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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 12.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

NEWS ROUND-UP

The week in brief, edited by Geoff Harris



© MATHIEU RIVRIN / GETTY IMAGES

Photo experience tours booming

A new survey from TripAdvisor Experiences reveals that the photography tour business has skyrocketed, growing an astonishing 491% since 2015. The data reveals that UK travellers are among those driving this trend in 2018, coming third, behind US (first) and Australian (second) travellers. The most popular photography tour destinations are Paris, New York City, and Rovaniemi in Finland (for the Northern Lights).

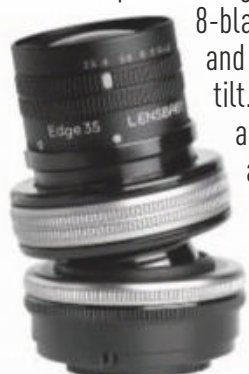
Vanguard cuts tripod prices

Vanguard has reduced the recommended retail prices on selected VEO 2 Travel Tripods by up to £100. The VEO 2 235CB, for example, has been reduced from £200 to £120, a good deal for a carbon-fibre travel tripod weighing just 1.2kg and able to take 6kg of camera kit. More information at www.vanguardworld.co.uk.

Lensbaby goes wide

A wideangle tilt lens for Lensbaby's Optic Swap System has been released – the Edge 35mm Optic. It works with the Lensbaby Composer Pro or Composer Pro II system, which is available in Canon EF, Nikon F, Sony E, Fujifilm X and Micro Four Thirds mounts. Other features include an f/3.5 to f/22 aperture range, internal

8-blade aperture and up to 15° of tilt. Dimensions and UK pricing are as yet to be confirmed, and it is due to be available in April.



Flashguns at dawn

Swedish flash specialist Profoto is reportedly threatening to sue rival maker Godox, claiming similarities between the Godox V1 and the Profoto A1. The V1 was launched at Photokina last year, while the A1 came out in 2017. 'We talked to Godox at Photokina last autumn and have communicated with them since then. It is extremely unsafe to copy straight off,' says Anders Hedebark, CEO of Profoto, quoted on www.fotosidan.se.



© AMY BATEMAN

Huawei image row (again)

As if Huawei didn't have enough headaches given its legal tussles with the USA and Canada, the company has been accused of implying stock images taken on standalone cameras were taken on its new P30 Pro smartphone. One image in a recent Huawei advert shows a volcano, which was actually published on Flickr by photographer Tom Pfeiffer in 2009. Huawei subsequently updated its advert to say the images were meant for reference only.



BIG picture

British Life Photography Awards exhibition goes on tour

THIS image taken at Croft Foot Farm by Amy Bateman, which was announced as the overall winner of the British Life Photography Awards (BLPA), is part of the BLPA exhibition that is now touring the country. Sponsored by Sony, the BLPA is now in its fourth year and celebrates British life and culture.



The total prize fund is worth £15,000, and Amy takes home prizes worth £7,000 – a Sony A7R Mark II, Zeiss FE 24–70mm and 65in television. An exhibition of all the winning and commended images is at Banbury in Oxfordshire until 12 May. It will tour to Leyburn, North Yorkshire, from 20 July to 3 September, and Glastonbury in Somerset from 14 September to 13 October. For more details visit blpawards.org.

Words & numbers

My driving force in
photographing women was to
find out what made them tick

Grace Robertson OBE
British photographer (see page 66)

958

The number of illuminated
drones used on a recent *Time*
magazine cover to illustrate
the rapid expansion in the
popularity of this technology

SOURCE: TIME



The LEE100 filter system sports a blue locking dial

Lee unveils new filter system and polariser

LEE FILTERS used The Photography Show 2019 to unveil a freshly developed filter system and polarising filter. 'The LEE100 filter system has a new design which helps to improve the handling when out in the field,' says the company. 'The filter holder is new but has been designed to work with all existing Lee 100mm filters and adapter rings. A spring release mechanism enables easy one-handed operation when attaching and removing the system, and a new blue locking dial offers three different settings.' The company showed off the LEE100 Polariser filter as part of the system – a slim and light device made from high-transmission polariser glass, which features a warm tone to help boost the natural colours prized by landscape photographers. The LEE100 Polariser will sell for £195, while a 105mm polariser ring is on sale for £35. Visit leefilters.com.



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Samyang reveals fast 85mm prime for Sony

SAMYANG used the recent The Photography Show 2019 to announce a new AF prime lens for Sony E mount: the 85mm f/1.4 FE. This is Samyang's sixth AF lens for E mount, and the fast prime should appeal to portrait photographers or anyone else who prizes clean foreground and background separation and attractive bokeh.

The full-frame lens has nine diaphragm blades, and features eleven optical elements in eight groups; in addition, four HR (high-resolution) glass elements allow the lens to be compact, while delivering high resolution, Samyang claims. Meanwhile one ED (extra-low dispersion) glass element



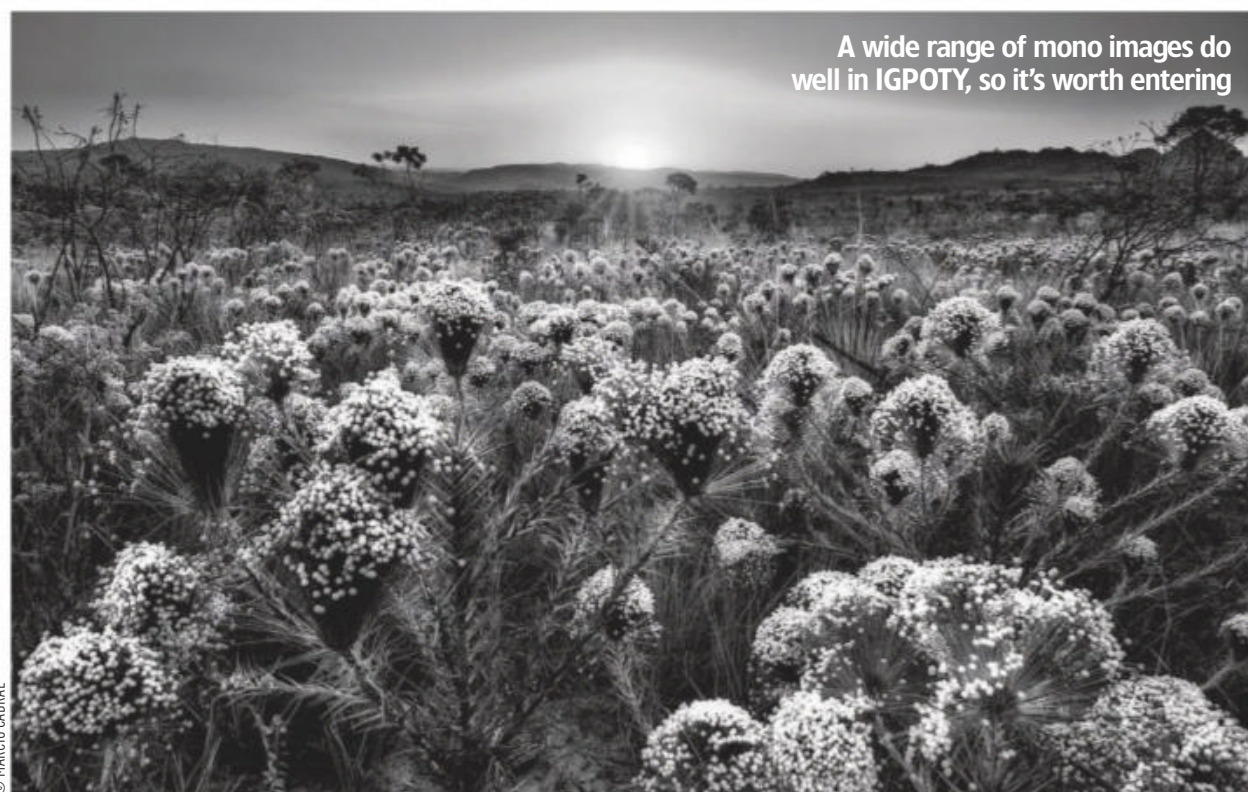
AP's Deputy Editor gets hands-on with this compact prime

removes colour-fringing and chromatic aberration.

As you can see from the hands-on image with AP's Deputy Editor Geoff Harris, the lens is reasonably compact, and feels good in the hand. It weighs 568g and measures 99 x 88mm, with a

77mm filter thread; the minimum focusing distance of the lens is 0.9m.

We don't have an exact release date – the company says spring 2019 – but the price is expected to be £599. For full details see www.intro2020.co.uk.



A wide range of mono images do well in IGPOTY, so it's worth entering

Calling all b&w garden photo fans

THE INTERNATIONAL Garden Photographer of the Year's (IGPOTY) Black & White Photo Project closes for entries on 30 March, so you need to get your skates on if you wish to enter your best botanical mono shots. 'Be creative, explore different botanical shapes and take advantage of the texture, patterns and shapes emphasised by the increased contrast of black and white,'

advises IGPOTY Manager Curtis McGlinchey (you can also get tips from his interview with Simon Hadleigh-Sparks, 2018's winner of this category, at igpoty.com/interviews/230018). This category winner will receive £500 and selected winners of the contest will be published in IGPOTY's book and exhibited at the launch exhibition at Kew Gardens in 2020. Full competition information at igpoty.com.

For the latest news visit www.amateurphotographer.co.uk

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BOOK



Summer of the Fawn

By Alain Laboile



The presence of their father does nothing to lessen the children's sense of adventure

© ALAIN LABOILE

Choosing to live differently requires bravery, and a thick skin. In a small village in the south-west of France, Alain Laboile, his wife and their six children live a life so far removed from the traditional set-up that it's difficult for some people to fathom. Alain is a sculptor by trade, expertly twisting iron to create dragons and organic, abstract shapes. In 2004 he took up photography to document his sculptures, but two years later he turned his lens on his family and truly found his calling. Alain and Anne's children are wild and free – their hair is wonderfully tangled, their knees are pitted with grazes, and their feet are caked with mud. Nature is their classroom, and they are eager students.



© ALAIN LABOILE

It's easy to draw parallels between Alain's pictures and that of American photographer Sally Mann, but there's something far less showy about this body of work – these children are less aware of the camera, for one. Whether they are holding a baby grass snake or dangling from an iron bar, they treat their natural surroundings as one giant playground, and the presence of their father does nothing to lessen their sense of adventure. On occasion, it's hard not to shout 'be careful' at the book – the image of a toddler standing on the head of a sculpture springs to mind – but on the whole it's a celebration of what can be achieved when children are given the freedom to live a life free from social constraints and structured play.

This is the second of Alain's books to be published by the independent German publisher Kehrer, and the photos have all the charm and beauty of the first. On this occasion the book is smaller in size, and as the pages do not lay flat when the book is fully open, the handful of images used across double-page spreads really do suffer – it's the only thing that prevents me from awarding *Summer of the Fawn* five out of five. ★★★★★ **Tracy Calder**

Texts by Laurence Kiberlain and Alain Laboile, Kehrer, £30, 112 pages, hardback, ISBN 978-3868288957

Also out now

EXHIBITION

Andy Warhol Polaroid Pictures

Bastian,
8 Davies Street,
London W1K 3DW.
Visit www.bastian-gallery.com/en



ANDY Warhol Polaroid Pictures is the inaugural exhibition at the new London gallery Bastian (which has existed in Berlin since 2007) and it features more than 60 portraits and self-portraits by the pop art figurehead.

Warhol's gear of choice for these photographs was the Polaroid Big Shot – a pretty unattractive plastic box of a camera that required the use of a flash cube and, in even more rudimentary fashion, the user to move forward and backward until the subject was in focus. However, it had a close-focus capability that appealed to Warhol, and he used it to photograph the likes of David Hockney, Paloma Picasso, Liza Minelli and Jonh Lennon.

At the time, the Polaroid images were shot merely as reference material for other works, but over the years they have gained recognition in their own right as little pieces of instant art – as reflected in the asking prices of many thousands of pounds. Those of us without that sort of disposable income can still enjoy the exhibition for free until 13 April. **Ailsa McWhinnie**

BOOK

NYC Guide for Instagrammers

By Silvie Bonne, Luster, £14.95, 224 pages, softback, ISBN 978-9460582264



IN THE 'old days' (okay, so perhaps not *that* long ago), a well-thumbed copy of a *Lonely Planet* and/or a *Rough Guide* was as essential as a passport and a bum bag for travellers. But nowadays? Don't we all do our travel preparation online, and then we save

the relevant information on our phones to avoid carrying bulky books with us? Which is why I was slightly puzzled by *NYC Guide for Instagrammers*. In its undeniably well-researched pages we're presented with the characteristically square images that we associate with Instagram, shot at all of New York City's best-known locations – and some not so well known. They're accompanied by a brief background to the location, details on how to get there, tips for photographing them and hashtags to use when you upload your images.

The thing is, though, if you were looking to shoot these locations, wouldn't you do your research on... I dunno... Instagram? It's a useful book, but more than anything I was left a bit baffled by it.

★★★★★ **Ailsa McWhinnie**

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Viewpoint Amy Davies

When photography becomes your job should another hobby take its place?

Many amateur photographers dream of turning their hobby into something which pays the bills. I've been pretty serious about photography since I was very young – probably around 10 or so. I got my very own first 'proper' camera aged 15 and I've been hooked ever since.

I count myself incredibly lucky that I pretty much always knew that I wanted to be a writer of some kind, but during my formative years it never occurred to me to turn what I filled my spare time with into a career – yet all these years later that's just what I've spent the past decade doing.

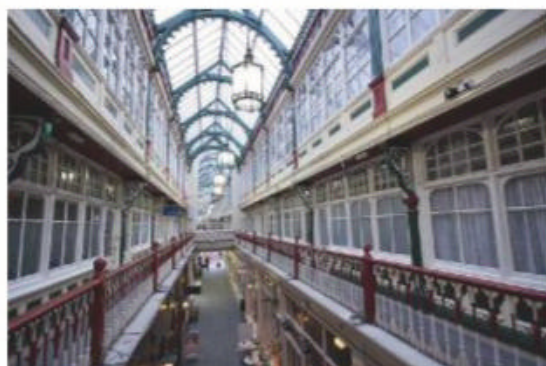
From the outside, that probably sounds like a dream situation. And I'm not going to pretend otherwise – because in many ways, it truly is. I have been fortunate enough to travel the world taking pictures, and my working life consists of reviewing cameras, interviewing the world's best photographers and writing about awe-inspiring imagery.

But there's just one problem – I'm left with a hobby-shaped hole for my downtime. If you're thinking about pulling out your violin to play me a sad song, I don't blame you, but it's something I never anticipated would be an issue. I wonder how many other amateurs who have turned pro also feel the same?

Don't get me wrong, I've tried to make up for the shortfall by straying into other typical hobbyist jaunts. There have been Spanish lessons, crafting sessions and an attempt to learn the guitar. All of which felt like my next big passion for a few weeks until I got bored, distracted or fed up at not being instantly fluent – in other words, none of them have managed to hold me in thrall like photography does.

Getting personal

A few years ago, in an attempt to remedy this in a different way, I decided to pursue a personal photography project that would be completely removed from anything that I was doing professionally. It was immensely satisfying to have



In 2011, Amy documented Cardiff's Victorian and Edwardian shopping arcades for her personal project

'Just one problem. I'm left with a hobby-shaped hole for my downtime'

something that I was solely in charge of, that didn't have set deadlines, and I had complete creative control over. The project ended up being exhibited and I even won an award for it, too. But in the end, the project started to become so time consuming that it became like another (unpaid) job and I knew it was time to wrap it up.

Towards the end of last year, I felt the urge to start up another project, in the hope that it would reignite that feeling you only get from it being 100% yours. Walking around festivals such as Photo North and HIPFest I felt a pang of jealousy talking to other photographers who had pursued something personal and clearly reaped the rewards. But life has got in the way and I'm yet to follow through on that promise to myself. I suppose I'm also anxious that the pattern will also repeat itself and it'll feel like I never stop working. Maybe it's time to dust off the guitar and give that another go, after all.

Amy Davies is one of *Amateur Photographer's* Features Editors. This year she celebrates her 10-year anniversary of working in the photography industry. You can follow her on Instagram to see if she ever gets going on that personal project again – [instagram.com/amydavies](https://www.instagram.com/amydavies).

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 12 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 2 April



Spring forward

Our experts share their top tips on shooting all manner of spring-related subjects



Sony Alpha 6400

Andy Westlake gives Sony's latest APS-C mirrorless camera a full test

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LETTER OF THE WEEK

AP on *The Goon Show*

As a regular subscriber to *Amateur Photographer* I am often fascinated by the ‘Back in the Day’ section that looks back at old editions of AP. So I thought you might be amused to know that AP actually got a mention in an episode of *The Goon Show*, which I’m sure many readers of a certain age will remember. I listen regularly to these old classics on a Thursday on BBC Radio 4 Extra, and just heard ‘The Moriarty Murder Mystery’ from 1958, in which the following conversation took place between two of the characters.

Moriarty: What? What is it Grytpype? (Laughs)

Grytpype: It’s a police inspector standing in a tobacconist’s window

with a postcard pinned to him. What does it say?

Moriarty: ‘*Amateur Photographer* needs a beautiful model to...’

Grytpype: No, no, not that police inspector. The one next to him.

So not only is AP still a great magazine, it had a good reputation in 1958. And it amused me to think that Spike Milligan wrote that conversation on the basis of that reputation, or even from personal experience.

Roger Lush

Thanks for telling us, Roger. I’d love to hear about other cultural references to *Amateur Photographer* that readers may have come across – Nigel Atherton, editor

Win!

SAMSUNG

A Samsung 64GB EVO Plus microSDXC with SD adapter Class 10 UHS-1 Grade U3 memory card supports 4K UHD. Offering R/W speeds of up to 100MB/s /60MB/s and a 10-year limited warranty. www.samsung.com/uk/memory-cards.

Not for sharing

I have an Olympus Tough TG-5 camera, that is supposed to work with GPS, yet despite standing on the highest clearest ground, it has never been able to pinpoint where I am with GPS. I have several Canon DSLRs that have WiFi and Bluetooth, yet none seem able to send an image to a laptop – only to a mobile phone. I recently bought a new smartphone, and started taking pictures, When I was done for the day, the pictures were effortlessly sent to my laptop, with a description of where they were taken, thanks to the GPS, and

one picture was directly uploaded to Facebook, with no effort. Why can’t regular cameras do this sort of thing, or are we awaiting the next generation of cameras to come along, after everyone has bought the current range?

Andrew Redding

I’m with you on this, Andrew. Many people

are abandoning cameras for phones largely because of the ease of editing and sharing photos. It’s still such a faff to do this with many cameras, and unless camera manufacturers start trying to catch up in this area, they may not have much of a future – Nigel Atherton, editor



Andrew is annoyed that his Olympus TG-5 can’t connect to GPS

Something old on something new

I read Andy Westlake’s article *Classic lenses on mirrorless* (AP 9 February) with interest. One of the reasons I chose the Pentax system as my first DSLR back in 2008 was so that I could use all the lenses that I already owned for my 35mm Pentax. Even the latest Pentax K-1 II body can use all the K-mount lenses that Pentax has ever made. Of course some of the old legacy glass is fully manual, but the Pentax bodies have a green button that will give you an instant meter reading for the correct shutter speed when you set the aperture ring to the desired setting. Manual focus is best achieved using live view, and a magnified image is obtained on latest bodies by pressing the OK button.

I currently use a Pentax K-3 and find that some of the old film-era lenses are excellent, partly because of the crop factor of the APS-C sensor only using the centre ‘sweet spot’ of the full-frame lenses.

From among the popular DSLR makes, Pentax has the longest flange-to-sensor distance; hence, unless they include optical correcting elements, there are very few adapters that allow the use of other manufacturers’ lenses on Pentax bodies. However there are adapters to allow Canon, Nikon and Sony DSLR users to use K-mount Pentax and third-party K-mount lenses. Many of these can be bought cheaply on eBay, in camera shops, and at camera fairs.

Another way to use any 35mm film-era lens with an aperture ring is for macro photography using a reversing ring. This allows the lens to be mounted to the body via the filter thread the wrong way round. It turns any old lens into a macro lens and works best with prime



Trefor uses film-era lenses with his high-end Pentax K-3 DSLR

lenses. The lens needs to have an aperture ring because, with no electronic connection, this is the only way to adjust the aperture. I would encourage anyone who has a modern DSLR or mirrorless camera and finds a good-quality 35mm film-era lens to experiment with it. You can get some good results and have some fun in the process.

Trefor Hazlewood-Jones

Print more

Well said, Neil Scott (*Inbox*, 9 February). I make about 400 A4 prints a year, all on a Canon Pixma iP7250 (my desk is not big enough for an A3). I have always used compatible inks from Premier Ink and have never had the slightest clogging problem about which we are always warned. Possibly not up to Canon's 'fade' standard, but since they all go into interleaved albums I don't worry much about that. While I certainly lust after the latest full-frame wonder, my common sense tells me before I press the 'Buy' button that I would rather spend the money on printing. My most 'advanced' camera is a mere 24MP APS-C and I often go out with my aged Nikon CoolPix P7100, which produces excellent A4 prints from a tiny 10MP sensor. He is right of course about black & white and low-end printers but, as I learned somewhere in your magazine, turning up the green channel goes a fair way to countering the usual magenta cast.

Learn a few very basic Photoshop printing skills and you will be very satisfied with what you get.

Horton Rogers

I agree with everything Neil Scott said (*Inbox*, 9 February) and would like to add additional justification. Few people realise how vulnerable their files are. Many readers must have experienced a computer crash or know someone who has. Fortunately, when I suffered the 'blue screen of death' I lost very little, as my computer had a backup hard drive. But a more insidious potential loss is due to constant changes in hardware and software. This was highlighted in a paper published in *The Imaging Science Journal* as long ago as 2001, written by an archivist at the Walt Disney Archives. It was pointed out that changes are not always backwards compatible resulting in the loss of older files. And such changes are not made with the needs of photographers in mind!

Prints provide an alternative way to store our pictures and do not require any equipment to view. I have an A4 Canon printer which I bought second-hand for £50. A set of five inks costs rather more. I also use paper from a high street retailer, and the last time I bought some of my favourite heavyweight satin it was half the normal price at 20p per sheet. The quality of the prints that the printer produces is

excellent for most purposes. If I want anything larger with the finest print quality, I use a lab which prints on Fujicolor Crystal Archive paper. Remarkably, the cost of an 18x12in print is only £1.15. The actual cost per print is a little larger owing to the

cost of postage, so it is more cost-effective to allow your requirements to accumulate. The total cost per print normally works out to around £1.50, which I suspect is less than it would cost if I had an A4+ printer. And this is for prints which have served me well in open exhibitions.

Tony Bond

IBIS question

Thank you for your recent article about using manual lenses on mirrorless bodies (*Classic lenses on mirrorless*, 9 February). I bought a Fujifilm X-M1 body six months ago along with some adapters to use with my small collection of manual lenses. I have definitely enjoyed taking the resulting photos as well as the relatively low weight of the kit. Though, looking back, maybe I should not have taken a non-weather-sealed camera body onto that windy beach in Goa a month ago... crunchy dials!

I have a question about setting up IBIS image stabilisation settings when using manual lenses on APS-C sensor cameras. Should I enter the actual focal length of the 35mm lens into the camera settings, or should I adjust it to be *1.5 to take account of the cropping factor?

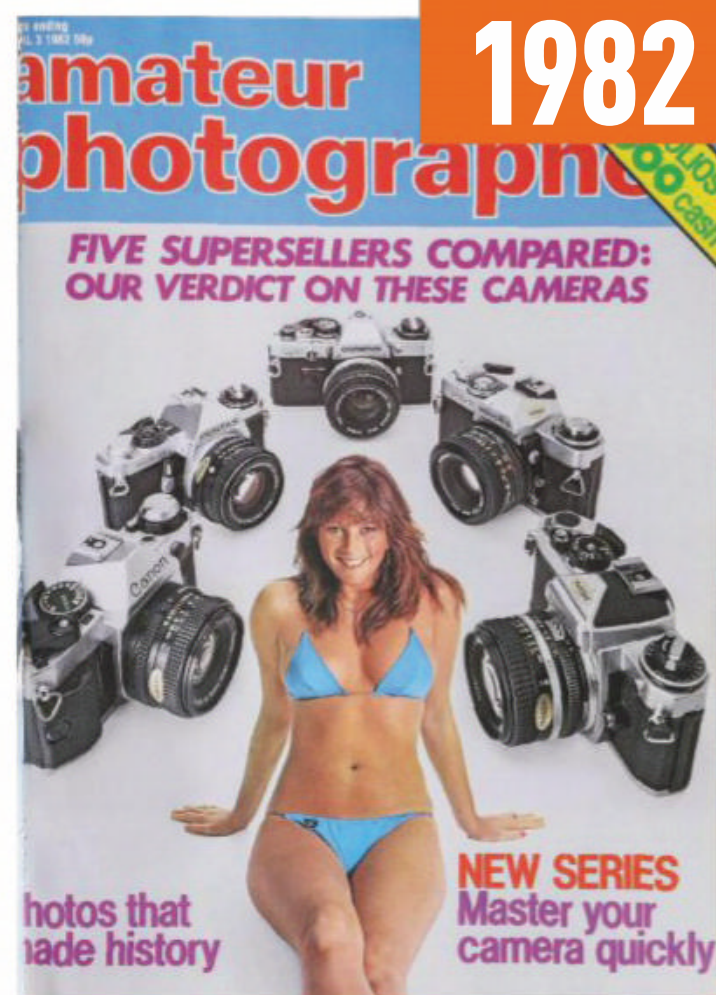
Keith De Mendonca

You should enter the actual focal length – but first you'll need to get an APS-C camera with IBIS, such as the Fujifilm X-H1 – Andy Westlake, technical editor

Back in the day

A wander through the AP archive.

This week we pay a visit to April 1982



THIS issue, from 3 April 1982, was memorable in several ways (although in some ways the cover artwork was probably best forgotten!). For example, there is a big feature on the most memorable images of the time, and the selection says a lot about photographers' preoccupations in the early '80s. While there's worthy documentary work in there, who would have thought the editors would give prominence to 'Tennis Girl,' a 1976 image which shows the then girlfriend of photographer Martin Elliot scratching her bum? While horribly dated now, the picture sold by the shedload and cheered up a lot of student bedrooms back then. Some readers might wonder why The Beatles' Sgt Pepper album cover is in there too? Interestingly, the image was made by posing the Fab Four in front of life-sized, b&w photos pasted on hardboard and hand tinted. Other highlights of this quirky issue include a beginners' guide to aperture that is still useful today and a celebration of Frank Meadow Sutcliffe's work.



This quirky 1982 issue featured photos that made history

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Chris Dale, Nottingham



Chris's beautiful abstract landscape photography work is a reflection of his long-standing passion for art. 'I always enjoyed the subject at school, but could never get things from my head onto paper,' he explains. 'A few years later I started putting more time and thought into my holiday photos and it built from there, as I realised how creative you can actually be with a camera.' You can see more of Chris's stunning work by visiting www.chrismdale.co.uk.

Swept

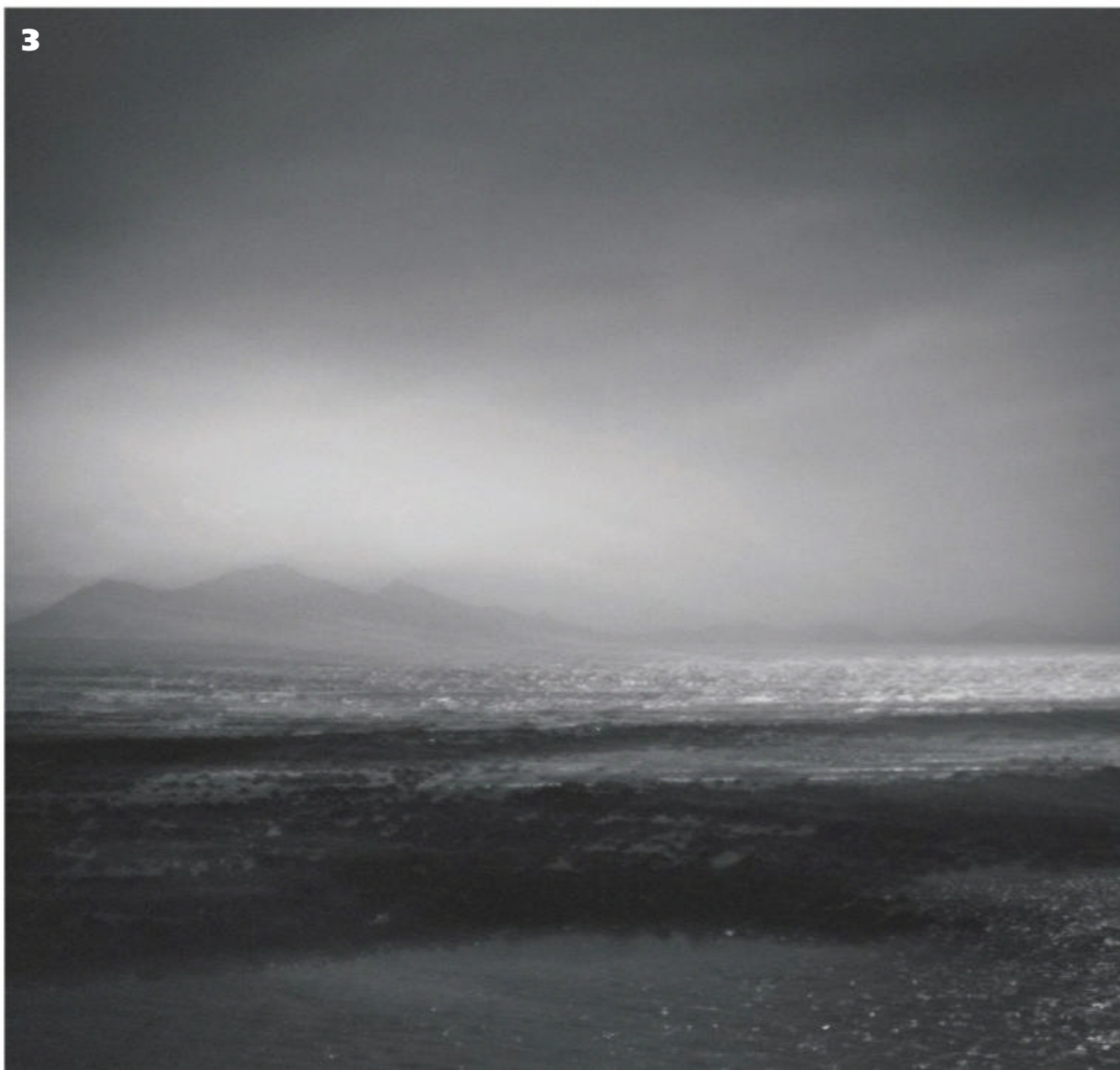
1 Chris wanted to convey the wind blowing through the fields and the copse of trees. To achieve this, he moved the camera while the shutter was open. Canon EOS 6D, 24-70mm, 2.5sec at f/6.3, ISO 100, 10-stop ND filter



2



3



Black Beach

3 When not with his DSLR, Chris uses a small mirrorless camera. This shot was taken while on a beach in Anglesey, North Wales. There was a light haze over the mountains in the distance, and he used a small amount of movement to create atmosphere. Fujifilm X-M1, 16-50mm, 0.5sec at f/16, ISO 200, variable ND filter

Above and Below

4 Taken on a family walk in a woodland in Suffolk, Chris was drawn to the reflections of the tree trunks in the pool. He used a polariser to accentuate those reflections, and vertically panned the camera to achieve the movement. Canon EOS 6D, 24-70mm, 0/5sec at f/20, ISO 125, polariser

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Manfrotto The Reader Portfolio

winner chosen every week will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

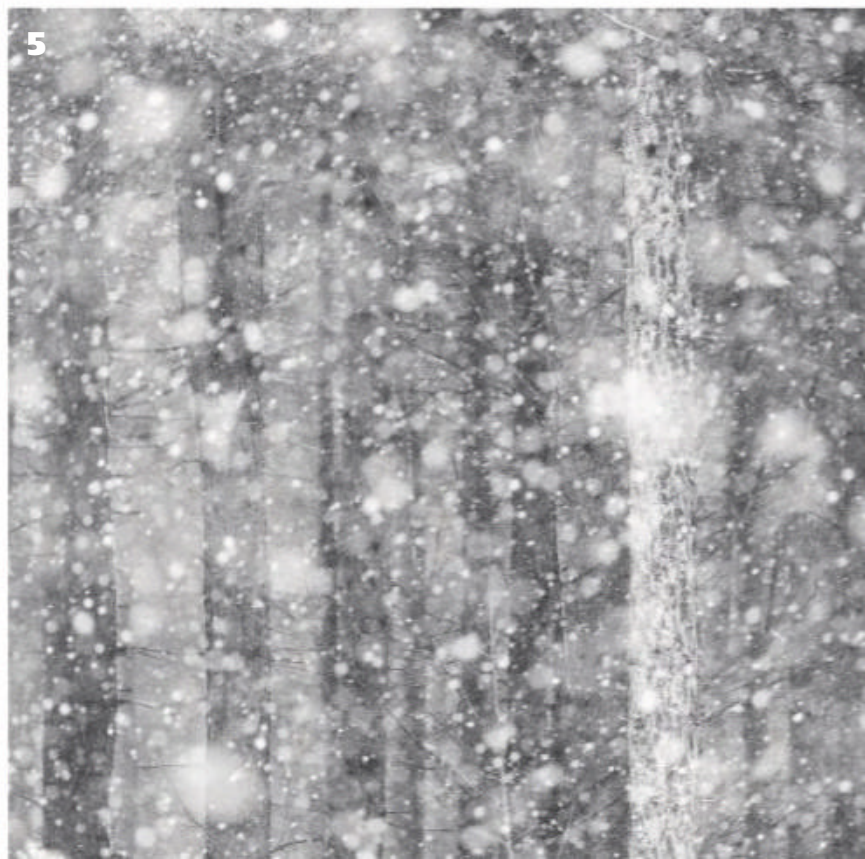


Through the Cloud

2 Chris took this shot while on a work trip to Hull. Finishing early, he parked by the Humber bridge to take pictures. He used a small amount of intentional camera movement to create a dream-like feel. Canon EOS 6D, 24-70mm, 1/8sec at f/22, ISO 100

Flurry

5 With travel restricted by 2018's 'Beast from the East', Chris headed to his local woodland to make this mystical shot. He used a wide aperture and long lens to intensify the amount and size of the snowflakes, focusing on pine trees in the background. Canon EOS 6D, 70-200mm, 1/125sec at f/4, ISO 400



KIT LIST



▲ Canon EOS 5D Mark III

This is great for low-light work. I did buy a more discreet-looking Fujifilm X100F but it didn't live up to the quality of my Canon and proved rather fiddly, so it is now my backup.



▲ Canon EF 24-70mm f/2.8L II USM

This lens is permanently attached to my camera with a UV filter for protection. The lens hood comes in handy for both rain and bright sunshine.



▲ Hard drives

I have previously lost precious memories so I have six hard drives, with one being at work in case the house burns down, and I still worry if that is enough.



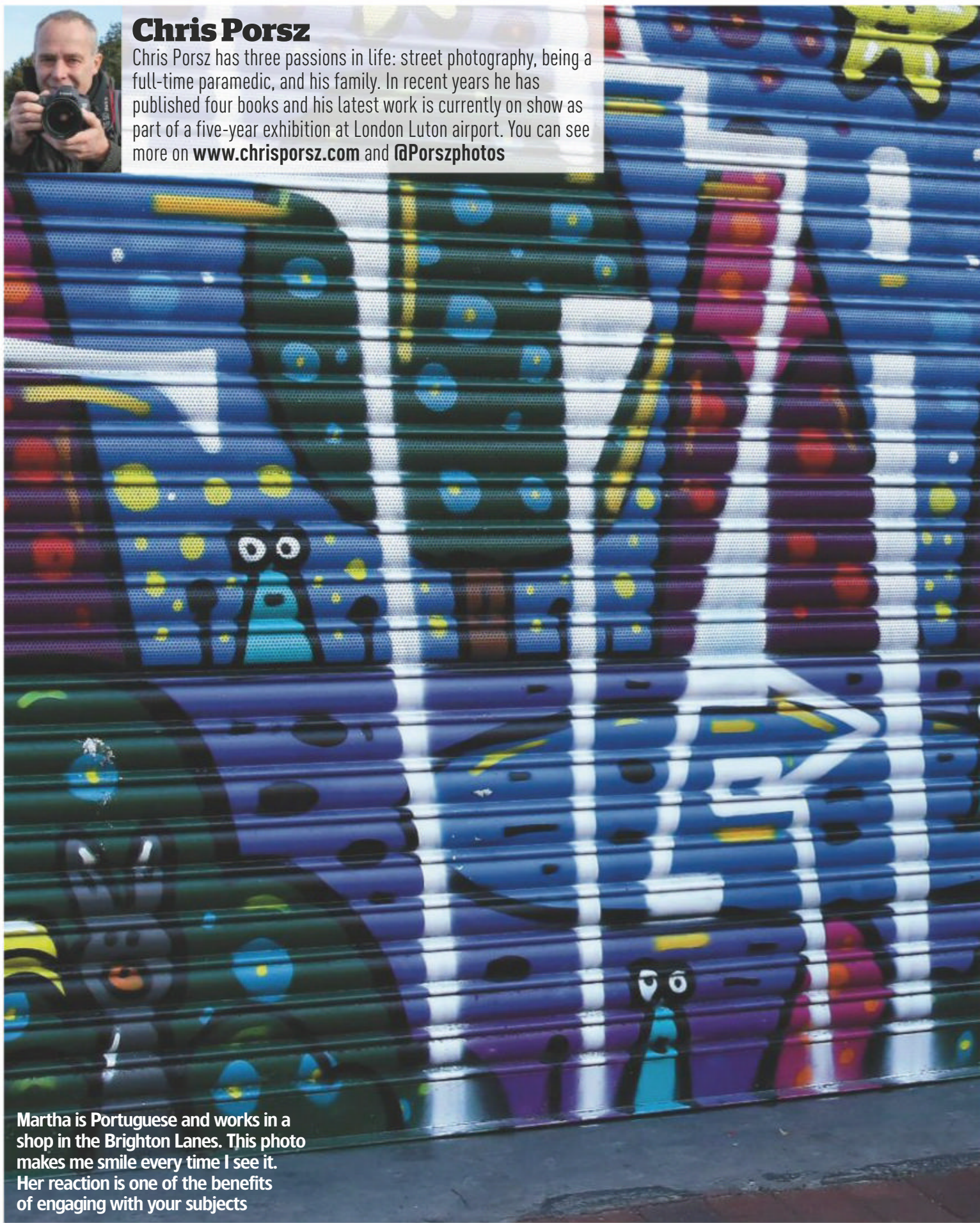
▲ Batteries and memory cards

I always carry three charged batteries and plenty of memory cards, which I change regularly. For me a double card slot is essential, as I want that extra back up.



Chris Porsz

Chris Porsz has three passions in life: street photography, being a full-time paramedic, and his family. In recent years he has published four books and his latest work is currently on show as part of a five-year exhibition at London Luton airport. You can see more on www.chrisporsz.com and [@Porszphotos](https://www.instagram.com/Porszphotos)



Martha is Portuguese and works in a shop in the Brighton Lanes. This photo makes me smile every time I see it. Her reaction is one of the benefits of engaging with your subjects

Hit the streets

Time to get out and capture striking street scenes. Paramedic **Chris Porsz**, author of four street photography books, shares his top tips



I was lucky to see this man climb into the fountain in Zurich



I was just passing when I spotted this man in the straw hat



I set this shot up with a passer-by for legal reasons

Photography has always held a special place in my heart. My mother Krystyna endured the horrors of the Warsaw Ghetto and Ravensbrück concentration camp; her family was murdered and my father, a Polish paratrooper, survived the Battle of Arnhem. Miraculously a few family images survived and that is why photography is so precious, powerful and magical for me. Without it I would have no idea what my family looked like.

I took my first photo using a Kodak Instamatic in 1972 during a trip to North Africa. After seeing the blurred picture of a camel, I upgraded to a Zenit. A Praktica and an Olympus Trip shortly followed this,

and then finally a Canon AE-1. When I left school I studied to be a social worker and then dropped out of college to become a casualty porter, which I did for 13 years. In the early '80s I wandered around Peterborough pointing my camera at society, which satisfied some creative urge and was far easier than writing long sociological essays.

Self-taught struggles

In the early days when out and about, I always looked for action, protest, the dispossessed and eccentric characters. I excitedly rushed home and marvelled at the ghostly figures appearing but as I was self-taught, many were poor images

compounded by my butchery in the darkroom. This only lasted five years, and I got busy raising my three children and began a new career as a paramedic. I fell out of love with photography and hardly picked up a camera for a quarter of a century. Fortunately my long-lost passion was rekindled in 2009, when I sent my old images to my local paper. I was amazed when they gave me a weekly column titled 'Paramedic Paparazzo.'

I was bitten by the bug again and discovered the joys of the super-efficient digital Canon cameras and felt liberated from the constraints of film. I was like a man on a mission making up for lost time and was now driven by a website



Mother and two daughters were waiting for the third daughter to cross the road and join them

To be or not to be

The importance of candidness and engagement in street portraits

ONE OF the main concerns people have with shooting street photography is approaching complete strangers and asking to take their photo and the fear of rejection. But like most things that are out of one's comfort zone, once you get used to it, it becomes second nature. Occasionally I get a negative reaction and wish I had taken up landscapes, but I find that a smile and an explanation go a long way.

When I engage with my subjects I typically look for eye contact and a reaction, as I often capture more interesting and unexpected responses. While every picture indeed does tell a story, a chat with your subject can often throw up a better one. My best example of this is the subject on the front cover of my

Streets of Britain book (see opposite page). 'Seventy years ago I lit a rocket which went up, across the road, through an open window and burnt a policeman's house down!' If I hadn't taken the time to chat to her, I'd have missed out on a gem of a story like that.

I also love capturing candid shots, when I try to blend in like a lost tourist. However, I totally reject the purist notion that subjects must always be unaware, and my very simple definition of street photography is a picture taken on the streets. Like any genre of photography, there shouldn't be rules. The interpretation is totally down to the photographer, and both sides of the argument can produce equally great shots.

rather than an album. My senior rail card and bus pass are a great bonus and the only possible benefit of getting old. My day job and street photography are perfect partners as both involve reassuring complete strangers, gaining trust and reacting instinctively to the unexpected without hesitation. I also find that walking the streets is a good form of exercise.

Successes

My column, local exhibitions and first book *New England* – a collection of images I took back in the 1970s and '80s – proved popular and kept me motivated. A few characters from this book even started recognising themselves. Despite not having any of my subjects' contact details, seven years of determined searching and appeals on social media later, I achieved 134 reunions of the same people in the same place three decades on. Rejected by publishers as a bit parochial, I had to self-publish and *Reunions* was born.

Seeking further inspiration, I visited many European cities, which inspired my book *Streets of Europe*, and soon after, *Streets of Britain* was a natural sequel.

Getting started

Setting yourself a project is a great way to hone your craft and get your work noticed. Ideally choose a subject that is close to your heart such as your job, child's school, parent's care home, a club you attend or a sport you play, to fit it in with your weekly schedule. I gained unique access and captured the life of the hospital where I work using my street style of photography. If you cannot get your mojo working or are feeling despondent, struggling to find inspiration, don't give up. It's okay to take a break and keep walking, as you never

CHRIS'S TOP TIPS FOR STREET PHOTOGRAPHY ON THE GO



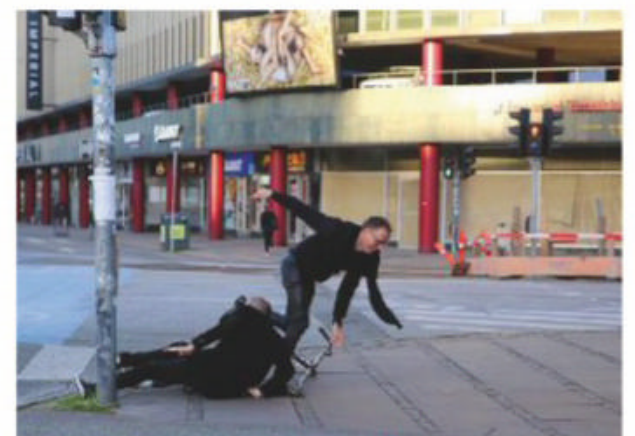
Out of the blue

Street photography is all about seizing the moment, so I set my camera to continuous shooting mode and fire off a burst of shots to ensure I don't miss a thing. I shoot in aperture priority mode with an aperture of f/8 and with the aim of achieving at least 1/800sec by balancing the ISO setting.



Get in close

Robert Capa once said: 'If your photographs aren't good enough, you're not close enough.' Not only do I want to capture the social context of every situation, I want the viewer to feel part of the scene, so 'get in close' is my mantra. The artificial compression of a telephoto is not a natural look, so I never use one.



Primed and ready

Not only do I always carry my camera with me everywhere I go, I have it out of the bag just in case something happens. There's nothing worse than seeing events unfold in front of you and missing them. If need be, shoot blind on a fast burst from the chest while moving – a scattergun approach but you might get lucky.

know what is around the next corner. I constantly look for the surreal, humorous interactions that most of us miss as we rush by.

I was inspired by the social documentary and street work of Bert Hardy and Bill Brandt in *Picture Post*, Harold Evans’ seminal book *Pictures on a Page*, and the photojournalism of my heroes Robert Capa and Don McCullin. It’s okay to look back at iconic photographers; you can still gain a lot from studying their work without trying to replicate it. For me, it’s Henri Cartier-Bresson’s ‘the decisive moment’ that was paramount to developing my style of street photography.

What next

My role as a paramedic has taught me to live for today and seize the moment, so I am now working on a book about my four decades in our beloved NHS. I would love to do a ‘Reunion’ exhibition and who knows, perhaps a reshoot in 2049 of the images I am taking now. I will only be 96 years old and could always bolt my camera to a Zimmer frame!



You can purchase both of Chris’s latest books – *Streets of Europe* and *Streets of Britain* – for just £20 including postage. Visit www.chrisporsz.com/books.



Taken in 2012 this boy and his friend were running after a ball; luckily I had a fast enough shutter speed



Taken as part of my hospital project – the nurses gather around the whiteboard for their handovers



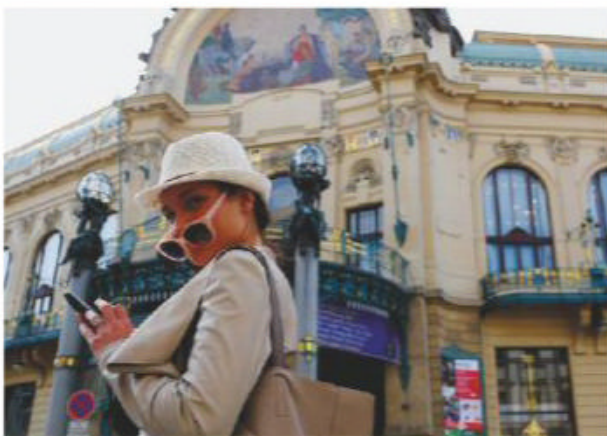
All the world’s a stage

The key to street photography is being patient and looking for the optimum moment. Wait for a character who stands out from the crowd to walk on by, and if unsuccessful, find another stage. Experiment with juxtaposition; funny adverts or signs work well, but it’s all about keeping your eyes open.



Let the story unfold

If you spot an interesting subject on your travels, get a few in the can but don’t move on straight away. Stick around and anticipate what could happen next. You never know what other interesting characters may wander into the frame. Add a bonus with a twist by letting serendipity do the rest.



Iconic places

How do you give a unique spin to an iconic location or landmark that has been photographed millions of times before in a different way? Look for a series of events to add interest to the scene that tell a story, or bring buildings or statues alive with characters that give them a sense of scale.


Second time around

Embarking on a second career as a full-time photographer can be nerve-racking, but thoughtful preparation will lead to success.

Tracy Calder offers advice, and speaks to four photographers who took the leap

There are many reasons why you might consider changing your profession: perhaps you no longer feel challenged or valued in your role, or perhaps the industry you work in is in decline and you can't see things getting better. Maybe you're unhappy with your work-life balance, or felt pushed into your first career by a parent, teacher, partner or even societal expectations. Maybe you're just bored. Whatever the reason, your instinct to shake things up should never be ignored. Average life expectancy in the UK is 82.9 years for women and 79.2 for men, so with all that time on your hands

it's entirely possible to have a second, or even third, career in your lifetime.

But before you start penning your resignation letter and loading up your camera bag, it's important to prepare for the journey ahead. A nine-to-five job has many benefits, including regular salary; holiday allowance; a pension scheme; and, sometimes, health insurance. If you're unhappy, it's tempting to quit; however those who embark on a second career in photography often spend years planning, researching and preparing before they make the leap. When you're feeling frustrated it can lead to poor decision making, so try not to be rash. 

Medusa (from the 'Sirens' series), Newhaven, East Sussex, England



Dawn, Rosamol, Isle
of Harris, Outer
Hebrides, Scotland

Rachael Talibart

'I've only been what I consider a full-time professional photographer – earning at least 70% of my income from photography – for three financial years, but it feels like I've gone from zero to 60mph pretty quickly! My first career was as a solicitor in the City of London, but in 2000 – around the time I was on maternity leave with my second child – I had had enough.

'I had studied law at university but decided to go back and do another degree, this time in English Literature with the Open University. I was just finishing and had 30 credits left to accrue, so I took digital photography. I had been a photographer all my adult life but, being of a certain age, I'd been using film. On the course I learnt how to use Photoshop, and how digital differed from film, and my hobby became an obsession. I then did a Masters degree in English Literature. The subject for my dissertation was maritime literature, which isn't surprising given what I shoot now. By the time I finished I saw there was a real possibility of making a career out of photography, so I gave it a go.

'There are plenty of skills I learnt as a solicitor that I use in my photography business: being organised, client care, respect for those you work with, to name a few. My clients trust me because I am professional, and when I make a promise I keep it. I do a lot of public speaking at conferences and events, and I learnt those skills through six years of training solicitors – if you can do a presentation to a room of litigators, photographers are an easy audience by comparison – they're pussycats!

'Like most photographers, I use social media, but I think there is a danger that you can start to value your work based on the number of people who "like" it. I try to force myself to value my work based on whether I am artistically happy with it, not on how it's received.'

Rachael is a member of Parhelion Photography Group, which will be holding its first group exhibition at the Oxmarket Gallery in Chichester from 30 April to 12 May. She will also be speaking at Foto Fest in Bath on 8 September 2019.



Rachael is best known for her series 'Sirens', which won her the title Black+White Photographer of the Year in 2018. She owns f11 workshops, providing workshops in the

south of England, and runs residential workshops for Ocean Capture. See rachaeltalibart.com, f11workshops.com and oceancapture.com.

Tracy Kidd

‘I USED to be a hairdresser. I had a really successful business and I absolutely loved it, but I never wanted to be an older hairdresser. I always had it in my mind that I was going to have another career, and photography was the only other thing that really interested me! When I decided to go full time, everybody thought I was having a mid-life crisis, but I had got married and had my children quite close together and it felt like I needed to re-evaluate [my life]. I gave myself five years to make it because you’ve got to gain respect, you’ve got to show people you can do the job, and you’ve got to train. I train all the time – instead of watching telly I tune in to an online tutorial (I like Creative Live), and I’ve also completed courses with professionals.

‘Some of the skills I learnt in my hairdressing business have proven invaluable in my career as a photographer: being able to sell myself, having the confidence to say “yes” when it’s easy to say “no”, and being able to work with other people are all crucial. It’s okay to be scared in the beginning, but it’s about putting your brave pants on! If *you* know you can do it, get out there and show that you can do it – nobody is going to find you while you’re sitting at home. Every time someone books me I’m elated because, just like in the hairdressing world, photography is a very competitive field.

‘I love using social media, especially Facebook and Instagram. It’s a great way to connect with people in your field, and it’s a brilliant way of getting your name out. People now know me as a photographer rather than a hairdresser, and I would say most of that is down to social media. You’ve got to evolve and stay on trend, but it’s important to keep your own style and keep learning. Be true to yourself, and never, ever give up.’

You can see more of Tracy’s work at the Dodson & Horrell Chatsworth International Horse Trials, 10-12 May, Chatsworth House. Visit www.chatsworth.org.



Tracy won the Dogs at Work category at the Kennel Club Photographer of the Year 2018 competition, and works on editorial shoots for lifestyle and event publications. She specialises in equestrian, dog and countryside sports photography, and fine art. See tracykiddphotography.zenfolio.com.

➤ It might be worth asking if your boss offers grown-up gap years (otherwise known as sabbaticals) so you can try out your new career with minimal risk. While many of us dream of becoming full-time photographers, there’s a big difference between making images for fun and shooting for clients every day. Don’t let a dream ruin your hobby.

Transferring skills
If you still feel like going for it, start making plans. Think about any extra training or skills you might need to make your new career in photography a success. It might be a good idea to go on an accountancy course to help you manage your finances, or a workshop explaining the best way to utilise social media to gain new clients, for example. The company you work for might already offer these courses, so don’t be afraid to ask. (You don’t have to reveal your intentions to leave.) Making a big change can make you vulnerable financially and emotionally, so take steps to increase your skillset and it will boost your confidence, and ultimately your attractiveness to new customers. Be prepared for a period of adjustment – if your current career is tied up with your identity, you might experience a sense of loss.

If you’re switching to photography from an unrelated field – such as garden design or marketing – think

Hollie, a working
sprocker spaniel,
photographed for a
private commission



about transferable skills that you can bring to your new business. If your current career involves trying to turn homeowners’ dreams into a reality, for example, you already know how to manage the expectations of clients. Similarly, if you have a background in marketing you already know how to sell people’s products, so employ those skills to sell yourself. We all have a unique mix of strengths and weaknesses, and it’s a good idea to become familiar with yours. What’s more, there’s much to be gained by looking at your current contacts list: the family you designed a garden for a few months ago might like some pictures of the latest developments, for example. Aim to grow this list by networking – social media is great, but face-to-face interaction will always be preferable.

Once you start your business, your strengths and weaknesses will become obvious quickly. If you enjoy taking photographs but hate sitting

© TRACY KIDD



in front of your computer editing work then you need to consider where your time is best spent. It might seem like a luxury you can ill afford, but outsourcing some of the jobs you don't enjoy will free up time to develop skills in areas you do feel passionate about. However, before you pick up the phone to hire some extra help think about the areas where you personally add value to your business. It might be tempting to hire someone to retouch your images, for example, but if you are still in the process of developing your own artistic style it could hamper your progress. Identify where the real differences lie and make sure you take control of these aspects.

Long-term planning

Not everyone will be thrilled with your decision to embark on a new career – your boss might be the first to shoot you down because you're presenting him/her with a problem

(namely a job to fill), but criticism can come from other, less expected, sources. Your spouse might be your biggest supporter, but the fear of losing an income, having weekends ruined as you rush off to shoot weddings, or being forced to make sacrifices (like converting the spare room into a portrait studio) might be hard to take. The best way to ease tension is to be clear about why you want to make such a dramatic change to your life – show how passionate you are about sharing your love of photography with others, demonstrate that you have thought things through, and get them involved as much as you can.

If you need to get someone on your side – whether it's a bank manager or your partner – prepare a list of the challenges you could face, and explain how you will overcome them. Cash flow could be an issue to begin with, for instance, so prove that you have at least six months of mortgage payments in

MGH Carver Doone ridden by Tom Rowland at the Dodson & Horrell Chatsworth International Horse Trials, 2018

the bank. Make a deal that you will keep at least one weekend a month free of wedding shoots; buy a sofa bed so guests can still stay over when the spare room is occupied – do what you can to show you've got things covered. Those who embark on a second career often give themselves a set amount of time to see if it will work, but the general consensus is that everything takes three times longer than you think, so be realistic – five years is not an unreasonable figure.

Your definition of success

Having decided to switch careers, it's imperative that you have a well-thought-out plan. It might seem counter-intuitive when you have big dreams, but starting small is preferable. Do something every day that will move you towards your ultimate goal. If you would like to shoot 30 weddings a year, for example, don't book a stand at a wedding fair hoping



Ann and Steve Toon

‘WE BOTH trained and worked as journalists after leaving university, progressing to editor level before we began the precarious adventure of becoming pro wildlife photographers some 20 years ago. We loved the variety and pace of working in that profession, but after being in managerial roles for a while, we missed being in the thick of things and felt we needed to change direction. We wanted to see a bit more of the world, so we packed in our nine-to-five jobs, and embarked on a six-month “sabbatical” travelling around southern Africa.

‘We didn’t really find wildlife photography, wildlife photography found us. As soon as we hit Africa’s amazing wild places and encountered all that wildlife, we knew we had to find some way of returning as often as we could. We’d seen a handful of South African couples eking out a living as wildlife photographers and we envied their vocation and way of life. One evening we made a grand, naïve and possibly quite mad decision to become wildlife photographers!

Developing a wild USP

‘We spent years building up a portfolio, getting work with reputable and specialist picture libraries – learning our craft, and the business. Neither of us has any formal photography training, but we read up and practised lots. Wildlife photography is quite niche. It’s as much about understanding and being passionate about the subject as it is about mastering the art and craft of photography. Luckily, we were able to support ourselves when we started out with freelance journalism.

‘Although we dreamed about waving goodbye to word counts and deadlines, our journalistic backgrounds have proved invaluable. For starters, journalism is quite a creative profession, but the biggest crossover “skill” is all those years of learning how to work for a target market, to a high professional level, on time and with the right topical slant where needed. Being writers and storytellers turned out to be our unique selling point (USP) – it has enabled us to get behind the scenes on a topic like rhino poaching, say, and go that bit deeper than we could otherwise.

It’s not always about the money

‘The rewards of the job are huge, but they’re definitely not financial! For us the highlight is spending time in the bush seeing awesome things and occasionally getting a great picture of them. The downside is that to earn our time in the field we have to work 24/7 when we’re back home in the office. Our best advice is to distinguish yourself from the crowd. Dare to be different, develop a USP whether it’s a distinctive style, a new technological approach to photographing wildlife or a scientific specialism in the subject. If you’re determined, you will find a way.’

To find out more about Steve and Ann’s specialist photo tours in southern Africa, visit toonphotosafari.com. You can also join them in the UK this summer on a raptor photo workshop in the Lakeland Fells; see eventbrite.co.uk.



Ann and Steve Toon are award-winning professional wildlife photographers with a passion for southern Africa, where they spend several months photographing each year. They have written several photographic and natural history books, blog about their adventures in the bush, lead specialist photographic safaris, and run workshops in the UK. When not in the bush they can be found in the wilds of Northumberland National Park where they live. See toonphoto.com.



➤ people will just turn up and fill your diary. Spend some time thinking about the type of wedding photographer you would like to be: the first step might be to sign up for an account on Instagram, look at what everyone else is doing, and make notes on what you will offer that will be better/different. Take things one step at a time, and you are more likely to succeed.

Once the plan is in place, get started. Setting out on a new venture requires persistence and resilience: there will be times when the phone doesn’t ring, nobody reads your blog or buys your fine-art prints, and you will inevitably consider returning to your old career – this is when you need to step back and look at what you have achieved so far. There will be busy times and quiet times, successes and failures, but the important thing is not to give up – just ride the wave and keep on

going. When times are tough change your definition of success: in your old career success might have been a promotion or pay rise, but in your new career success might be shooting a portrait in the morning and having time to walk your dog in the afternoon.

Various life-satisfaction surveys suggest that when your income reaches a certain level (known as satiation point), levels of happiness no longer increase; in general, happiness increases with wealth up to around £50K, after which it stays the same. So, if your income takes a hit (at least to begin with) owing to a career change, take heart. While you might have traded regular pay, holidays and health insurance for adventure and uncertainty, the pay-off should be increased levels of well-being and greater personal freedom. So trust your instinct, and do what you love!



Leopard female leaping, Kgalagadi Transfrontier Park, South Africa

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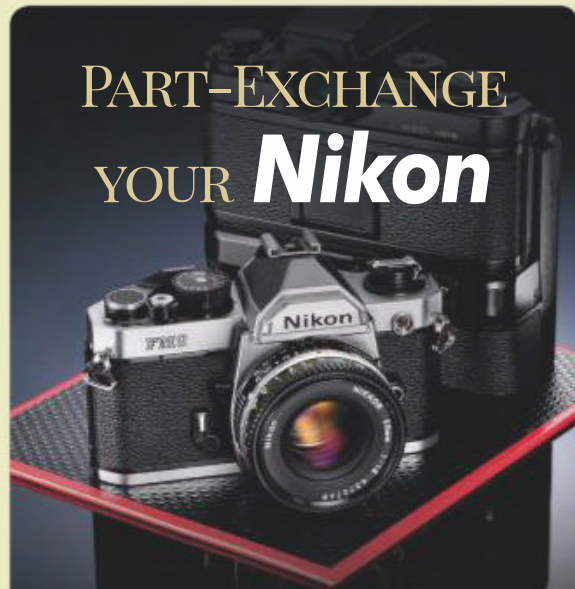
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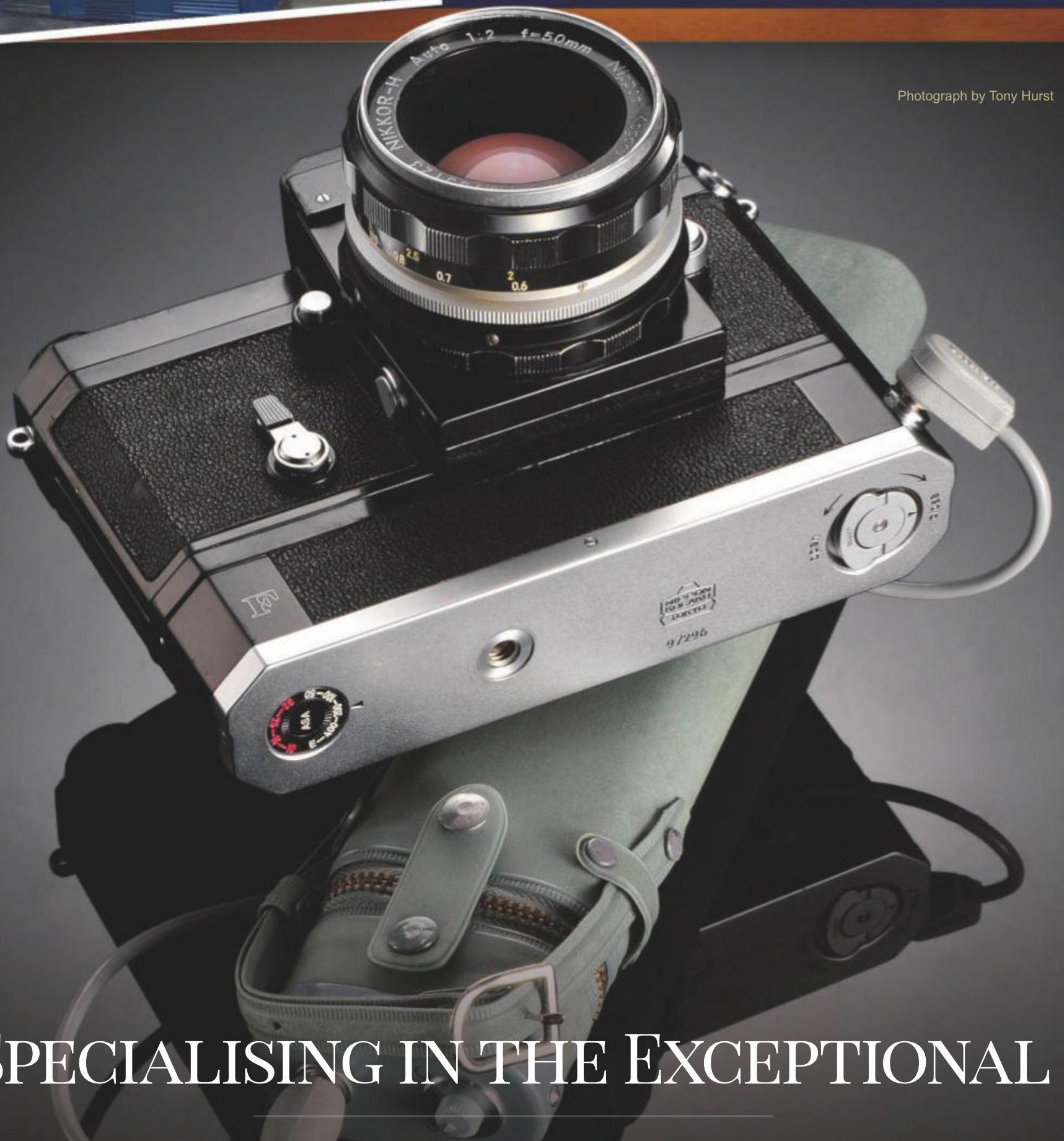


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This is the very rare first F-36 motor drive for the Nikon F circa 1959. It is the 296th one manufactured and has Nippon Kogaku Tokyo (Japan Optical) triangle logo and serial number engraved on the base. It comes complete with the first type green/grey finish battery shoulder pack and grey connecting cord. Furthermore, it is supplied in the original grey finish maker's box. This was a time prior to branding the boxes with the Nikon logo. £3000.00.



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LOCATION GUIDE

Higger Tor, Peak District

David Fieldhouse has the lowdown on Higger Tor, an accessible location perched high above the little town of Hathersage in the Peak District



Shelter Rock Canon EOS 5D Mark III, 16-35mm, 1/6sec at f/13, ISO 400



Kit Kat stones Canon EOS 5D Mark III, 16-35mm, 1/6sec at f/11, ISO 100



© CROWN COPYRIGHT 2018 ORDNANCE SURVEY, MEDIA 06/6/18



THIS classic location offers the photographer so much that it's a place you'll keep returning to again and again, and end up with very different results each time. Its flat plateau offers 360° views across the neighbouring moors, which makes it the perfect spot for both sunrise and sunset shoots. A scattering of gritstone rocks provides foreground for a million compositions, some so famous they even carry names like the 'Kit Kat stones' and 'Shelter Rock'.

Being higher than most of its surroundings it can be one of the first places in the area to feel the winter chill, and looks extra special with a dusting of snow or a severe hoar frost. In August the Tor and the local moors come to life when the heather blooms. The neighbouring Hathersage Moor has had the best display of heather in the National Park for the past two years and should not be missed (although I'd strongly recommend you bring midge spray).

With just a tiny bit more effort you can also take a walk back through history to photograph the Tor itself from the ruins of the Iron Age hill fort, Carl Wark, which is just a short wander across the moor.

I simply cannot stress the number of options you have here, and with it being so accessible (a 10- to 15-minute walk from where you park the car) it's also great when you're short on time.



David Fieldhouse

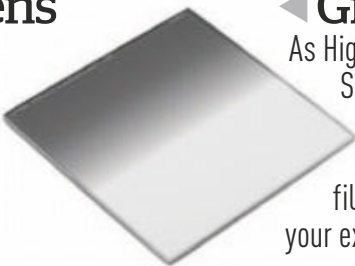
An award-winning freelance photographer from the Midlands, Dave specialises in landscape, street and architectural photography for magazines and corporate clients. See more of his work at www.davefieldhousephotography.com



KIT LIST

◀ Wideangle lens

This location has plenty of foreground potential, so it would be a shame to waste it. Shoot wide to capitalise on foreground detail in the rocks and boulders.




◀ Grad filters

As Higger Tor is elevated, it's a 'Big Sky Spot', and if you're lucky enough to get epic conditions, graduated filters are handy to balance your exposures.



◀ Insect repellent

During the summer months the midges are intolerable here. I recommend tropical-strength insect repellent *and* a head net to ensure your time here isn't spoiled by the mozzies.



View towards Hathersage
Canon EOS 5D Mark III, 24-70mm,
1/20sec at f/9.5, ISO 100

Shooting advice

When to go

This location works in all weathers all year round, and can be used as a sunrise or sunset spot. It's particularly wonderful during the heather season (mid to late August) and in autumn when the heather starts to die back, turning into all shades of gold, orange and brown. Its close proximity to a car park also means it's not too far to run for shelter if the rain gets too heavy.

Food and lodging

You are spoiled for choice for places to eat in the local town of Hathersage, where you will find a good selection of traditional pubs, as well as curry houses and Italian restaurants, and so on. Many of the local pubs also offer accommodation such as The Fox House on Hathersage Road towards Sheffield, which makes a perfect base for exploring the neighbouring Padley Gorge and teasingly named 'Surprise View'.

Word of warning

I'm as guilty as the next person for arriving at a location with a preconceived idea or composition, and while it's great to have a plan A, nature has a nasty habit of putting on a spectacular display of light over your shoulder. Keep checking your surroundings for changing conditions and try to find an alternative composition just in case. This needn't be a problem at a location like this, but more of an extra opportunity.

Homeless in La La Land

Famous actor and director Steven Berkoff tells **Geoff Harris** about the real-life dramas of photographing homeless people in Hollywood

Steven Berkoff is rightly celebrated as a leading British post-war actor and dramatist, but even if you don't know the name, chances are you'll remember his colourful performances as the villain in *Octopussy*, *Rambo II* and a host of other movies. As well as a being a top actor, Steven is also an accomplished photographer. 'Homeless in Hollywood', an ongoing project to photograph and film homeless people in Hollywood, is currently being exhibited at the Wex Photo and Video Gallery in London's Shoreditch, so we caught up for a chat.

'I had a camera as a child, but my parents didn't really encourage me; they were innocent people who knew **** all about anything,' Steven recounts of his East End childhood. 'It was actually my sister's husband who brought me an enlarger, and he taught me how to develop pictures. I was 17 or 18, I found I had a skill, and this was so moving to me. It was thrilling to see the images emerge in the womb of the enlarger.'

Steven kept up the photography while training as an actor, taking publicity images of his fellow thespians as a profitable sideline and even taking on a few commercial projects. During the '60s, Steven also regularly took documentary and street photographs around his native East End (these ended up forming the basis of his first photography exhibition). By this time he'd acquired a Rolleiflex – 'a real beauty' – but changed to 35mm in the late '60s on the advice of the celebrated music photographer, Gered Mankowitz.

'Homeless in Hollywood' developed when Steven was out in LA around the year 2000, and continues to the present day. 'I was trying to push my theatre work, so I was working out of a small fringe theatre. I was staying around Venice beach, which is a wild place. During the weekends, you had the most amazing manifestation of street theatre I had seen in the world. Breakdancing, body-popping, hip-hop dancing – it was all stretching the boundaries of what was possible. During the

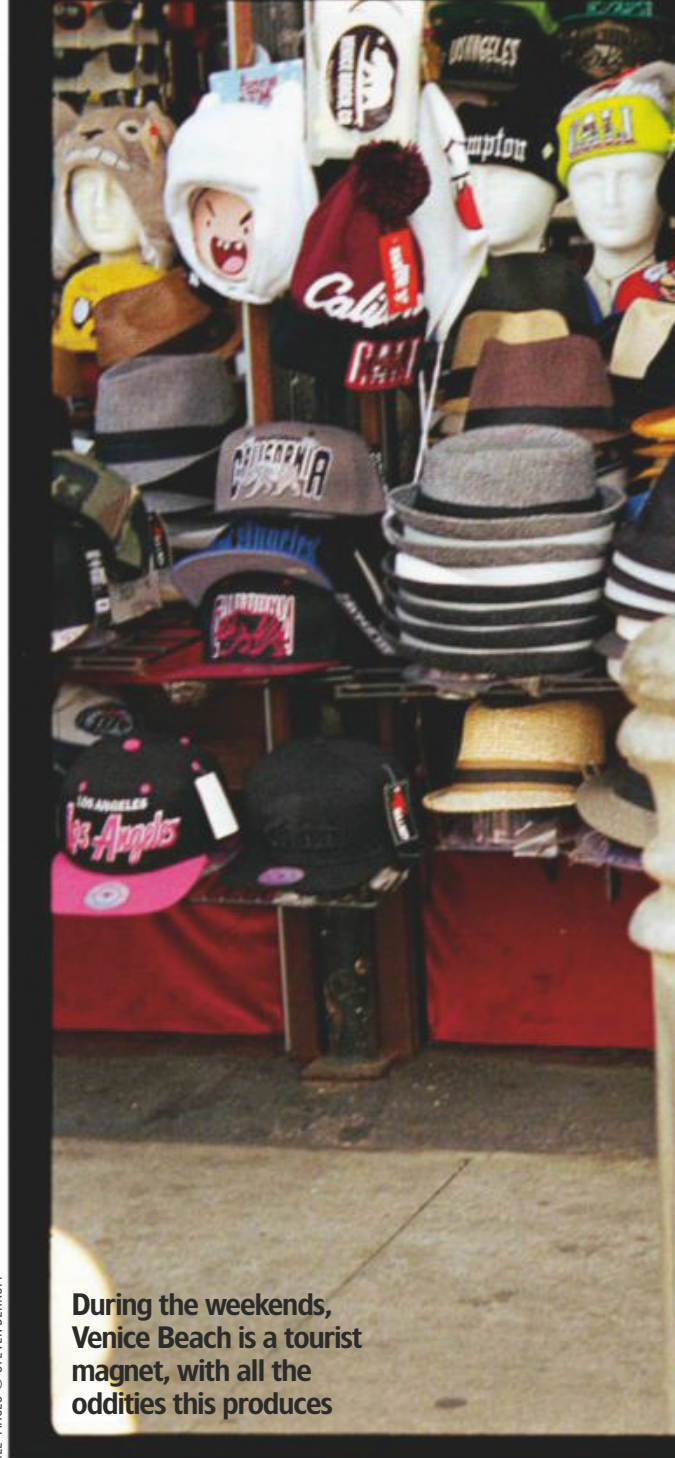
weekdays, the beggars and homeless were more noticeable – the down and outs and misfits of society, the homeless, addicts... I thought in my naïve English way, "Why don't the police help them?" But once you fall through a couple of safety nets in American society, you are screwed.'

He has played Saddam Hussein and Hitler, so nobody would ever accuse Steven of being a shy or retiring type, but did he ever feel nervous about approaching some of his mentally disturbed or addicted subjects? 'The camera was a bridge. I'd go up to them and say, "You have an interesting face; can I photograph you?" or explain I wanted to tell the rest of the world how they were suffering.'

The photographer in Steven was instantly attracted to their faces. 'Their faces and physical attitudes were very open and raw. They had faces that looked like they had been through battle, been through terrible situations, been in the war. They had a kind of purity to them, very different to conventional plasticky and smooth American faces with perfect teeth.' Meanwhile the dramatist in Steven was drawn to the way they told their stories. 'They all tell you why they are there in these beautifully sonorous voices, not like beggars in London... (puts on weaselly Cockney voice) "Alright mate, got any spare change?"'

Steven took most of the images on Nikon SLRs with a range of lenses from 80–200mm. He has a strong attachment to film. 'I like film photography; it's more friendly, more genuine and creative. I loved printing my own images, fixing them, washing them. Digital is automatic, that is why anyone can do it.'

So does part of Steven ever wish he had been a photographer instead of an actor? 'Yeah! Then I'd have my reputation, I'd have clients, I'd be like Cecil Beaton... I wouldn't have to go on stage and get upset about reviewers; I'd just go around taking wonderful pictures of people or bizarre places. But everything was ordained. Every twist and turn pushed me to become an actor. It was fate.'



During the weekends, Venice Beach is a tourist magnet, with all the oddities this produces

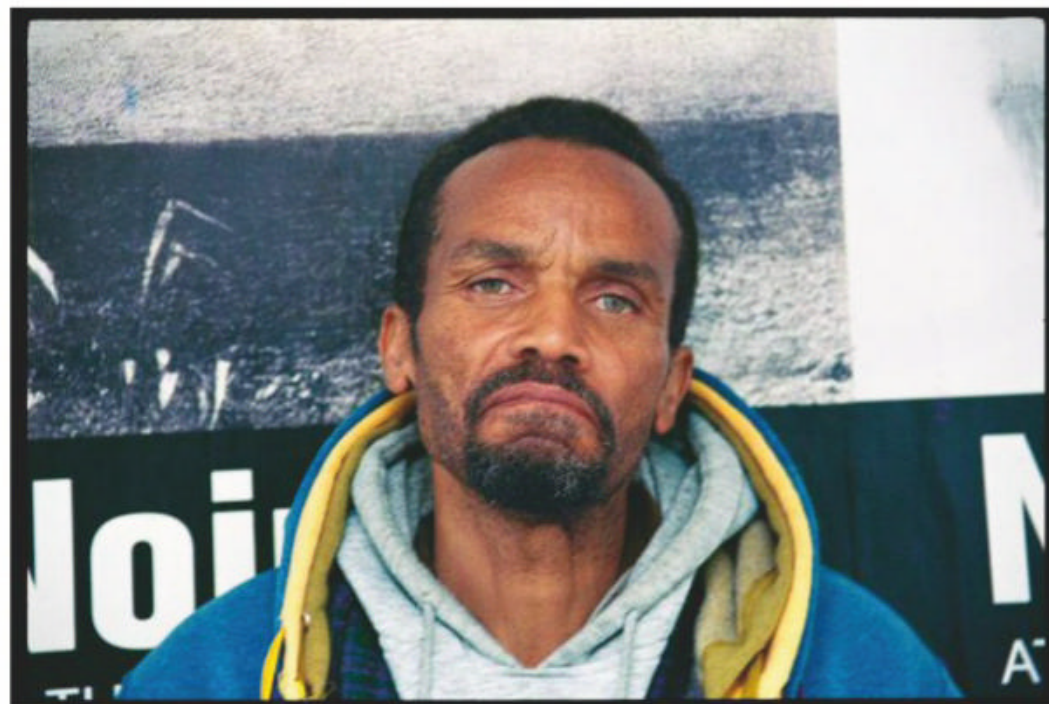
ALL IMAGES © STEVEN BERKOFF





Steven Berkoff

Steven Berkoff was born Leslie Steven Berks in Stepney, London, in 1937 to a Jewish immigrant family. After passing the 11 Plus, he went to the Webber Douglas drama school and became a full-time actor in 1958. He is also a playwright, with his most famous plays being *East, Greek and Sink the Belgrano!*. Steven has also worked extensively in New York and Hollywood, which inspired his 'Homeless in Hollywood' project. A big influence was Diane Arbus, with her image of the Jewish giant being a particular favourite.

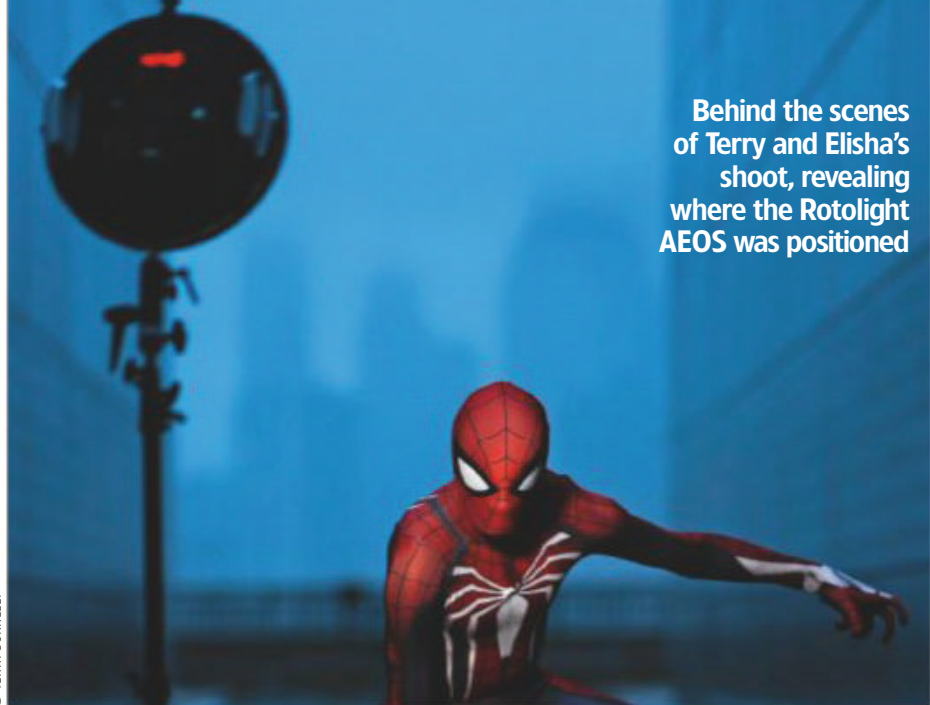


Clockwise from above left:
Steven was drawn to the light and strong colours of the area
All sorts of weird and wonderful characters are drawn to Venice Beach
Steven found the camera was a great bridge to his homeless subjects
One of Steven's favourites, 'An insane homeless pianist and beloved cat'
Sometimes Steven preferred a more candid approach to shooting



Behind the scenes
of Terry and Elisha's
shoot, revealing
where the Rotolight
AEOS was positioned

© TERRY DONNELLY



Heroic lighting

Sports pro **Terry Donnelly** reveals how he captured his iconic Spiderman shot on the streets of New York using the ultra-portable and powerful Rotolight AEOS

Terry Donnelly has had a great passion and flair for photography from a young age, but it wasn't until 2006 when he first became involved in photography in a commercial capacity. He started his journey in the construction industry shooting everything from site excavations to finished development brochures for developers, investors and architects. Since then Terry has worked for a number of high-profile clients and has had his work exhibited in more than 25 countries.

He particularly enjoys shooting environmental portraiture and sports photography, and during the past two years, Rotolight lighting has become a staple part of his kit. 'The ability to shoot High Speed Sync flash or continuous light from a single portable unit makes them very flexible, either in a studio or out on location,' he says. It was clear from the start that Rotolight had a lot to offer Terry and his style of photography. 'From the very first use I was struck by the sheer quality of light and the ease of use. I always have a

NEO 2 in my kit bag and will use an AEOS and Anova PRO 2 when more power is needed.'

Shooting with a continuous light source allows Terry to see how the light falls on his subject. Terry explains, 'In essence I can see the shot before I take it, unlike flash photography. This allows me to work faster, with more confidence that what I am getting in camera is exactly what I envisaged for the shot.' Terry continues, 'Time is our most valuable asset, and working with the Rotolight system allows me to make my time more productive without the need to continually be reviewing every shot after it has been taken, as is common with flash photography. Continuous light also allows my subjects' eyes to adjust to the light they are in and gives a more natural-looking image.'

This is where the Rotolight lighting kit really came into its own on Terry's recent trip to NYC when time was limited. A friend of Terry's asked if he'd be interested in photographing a local cosplayer, Elisha Taylor, who lived in Brooklyn. Without a plan in mind and the view of working organically in their urban surroundings, Terry and his friends, along with Elisha, met up and started shooting. He explains, 'I try to not have any preconceived ideas as I like the work to be spontaneous and fresh. So equipped with my Sony A9 and a Rotolight AEOS fitted with a grid, we set about making some pictures.'

When it comes down to the nitty-gritty of taking a shot, Terry is methodical. With his Sony A9 set to manual mode, he typically exposes the scene for the ambient light before bringing in his chosen light



Terry Donnelly

Terry Donnelly is a freelance photographer from Liverpool and shoots sports, editorial, PR and promotions for clients such as the BBC, ESPN, Sky, IHG, Armada and several newspaper publications, to name a few. Terry is also a Rotolight 'Master of Light', a Sony Europe Imaging Ambassador, and Fotospeed Ambassador. See www.terrydonnelly.co.uk.

© TERRY DONNELLY



Local cosplayer Elisha Taylor poses for Terry on the streets of NYC
Sony Alpha 9, 85mm, 1/250sec
at f/1.4, ISO 200

source to illuminate his subject. The combination of the continuous light source and Terry's Sony A9 with its EVF enabled him to set the desired power of the light quickly. 'The ability to see the exact picture I am about to take before I take it is such an advantage. I can work really fast and adjust my light levels in an instant to get the look I want. For this shoot I fitted a grid to the AEOS to direct the light forward to give me a greater level of control over the light, and place it exactly where I wanted it to be on my cosplayer and reduce spill to the environment.'

Benefits of the AEOS

For Terry, the speedy nature of working with continuous, portable lights when shooting under time constraints is paramount to his impromptu way of working. 'The AEOS is small enough to be handheld

yet still has enough output power but does not require a softbox to soften it, which when out on location is a huge benefit,' says Terry. He continues, 'I can also change the colour temperature of light output digitally on the back of the AEOS to balance with the colour of the light in the ambient environment. And of course being battery operated, the AEOS can be used anywhere without worrying about mains power.'

Owing to poor weather conditions on the day, the shoot was cut short, so Terry and Elisha arranged to meet up early another morning to continue their shoot. 'This time it was just Elisha and me, and I was really benefiting from the portability of the Rotolight AEOS which enabled me to work alone quickly and within a small footprint of space – which was hugely beneficial,

especially with so many members of the public around. To shoot alone like this with traditional strobes fitted with softboxes would have been very problematic and time-consuming.'

It's clear to see that Terry's background is founded within

architectural photography. Using his expertise of working in urban environments, making use of low angles and his cinematic style, he has captured a visually striking portrait using the portable Rotolight AEOS on the streets of New York.

ABOUT THE AEOS

THE ROTOLIGHT AEOS is an ultra-portable location LED weighing just 1.4kg and under one inch thick. The AEOS can last for more than two hours on a single 95Wh battery and has built-in handles to easily follow a moving subject or light at any angle while out on location. AEOS is the best of both worlds: a flicker-free, powerful continuous light with High Speed Sync flash functionality, in a portable yet powerful package.





James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014, he was appointed editor of *Practical Photoshop*. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Elements

top ten tools

James Paterson picks his favourites in Adobe's beginner-friendly image editor

While Elements may not be as feature-rich as Photoshop CC, it still contains plenty of very powerful tools – many of which are identical to those found in its more expensive big brother. Over the next few pages we'll take a look at 10 of our favourites. All

but one of these tools reside in the Elements toolbar. Upon choosing a tool, a context-sensitive panel will appear down at the bottom of the screen displaying the tool options. It's always worth exploring all of the settings here, as you can often find some surprising controls that enrich the tool.



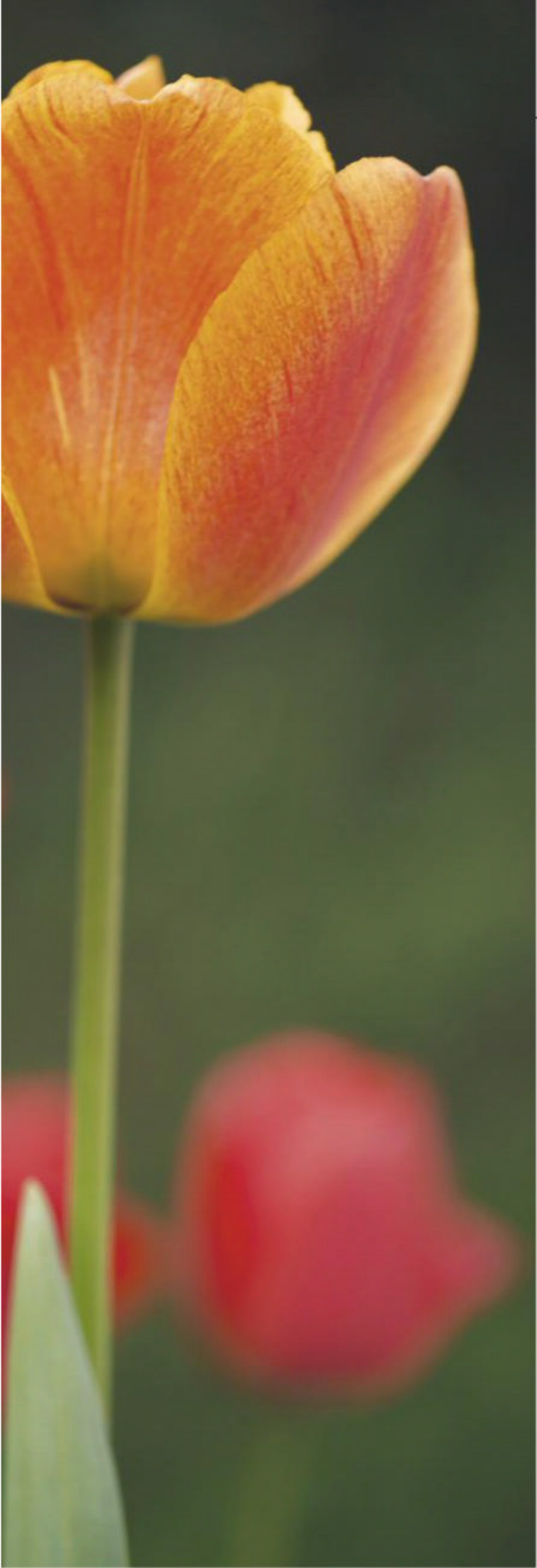
1 Spot Healing Brush

This is the ideal tool for removing small problem areas from your photos, like blemishes and stray hairs in a portrait or sensor marks in a landscape. It's fully automated, so you simply have to paint over the problem and let the tool do the rest. It's most effective in areas where the mark is against an otherwise clean backdrop, like skin or a clear sky. It can slip up when the problem is on a more detailed backdrop – at this point, switch to the Clone tool or Healing Brush. Both of these let you target a sample area by Alt-clicking. If you want to use any of these tools non-destructively, make a new empty layer first then set the tool to 'Sample All Layers'.

Use the Sharpen tool to apply selective sharpening to areas of your image that need it

2 Sharpen tool

Often an image will have areas of sharpness and blur. When it comes to sharpening, the problem with using filters is that they work universally, and why would we want to sharpen the blurred areas of a photo? One solution is to use the Sharpen tool. This lets you paint selective sharpening over your image. It's most effective when used at 10–20% strength. Ensure 'Protect Detail' is turned on though, otherwise the results will be terrible. Like the Spot Healing Brush, the tool can also be set to 'Sample All Layers' so you can create a new empty layer and sharpen non-destructively on this rather than directly onto your image.



4 Dodge and Burn tools

Technically these are separate tools, but in effect they're two sides of the same coin (you can even hold Alt while using either to temporarily switch to the other). Like the darkroom techniques on which they're named, the Dodge tool lets you lighten areas, while the Burn tool darkens things down. As such, they're invaluable for landscapes as you can lift areas, darken skies and draw attention to the parts that matter most. When using either tool it's crucial to note the Range setting in the tool options at the bottom. This lets you target either shadows, midtones or highlights. In general, the Dodge tool works best when targeting either Highlights or Midtones, while the Burn tool is better when set to Midtones or Shadows. It's usually best to keep Exposure fairly low, between 0-20%, then build up your strokes gradually.



Use the Dodge and Burn tools to selectively lighten or darken areas of an image

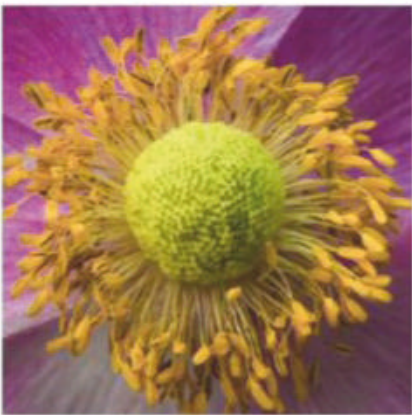


5 Crop tool

This is one of the most useful tools in Elements. Not only can you use it to crop into the image, but you can also change the ratio using the dropdown in the tool options, which gives you common aspect ratios like 4x6, 7x5 or 16x9. What's more, you can also set a resolution for the image, which can be handy when preparing the image to print at a specific size (if you're cropping to a specific size for screen then set the Resolution to 72 pixels/inch; for prints, set it to 300 pixels/inch). The helpful 'crop suggestions' can also offer useful starting points for your cropping – hover over each for a variety of different crops.

3 Move tool

This may seem like a simple tool but it comes in handy for all kinds of tasks, not least for arranging a triptych like this. The tool options include two settings: 'Auto-Select Layer' which lets you target layers by clicking on parts of the image; and 'Show Bounding Box' which gives you a box around the layer edges that can be clicked on to quickly transform the layer. Right-click with the Move tool to see a list of all layers under the cursor, and Alt-drag elements within the image to make quick copies. You can also use the tool to drag layers from one document to another.



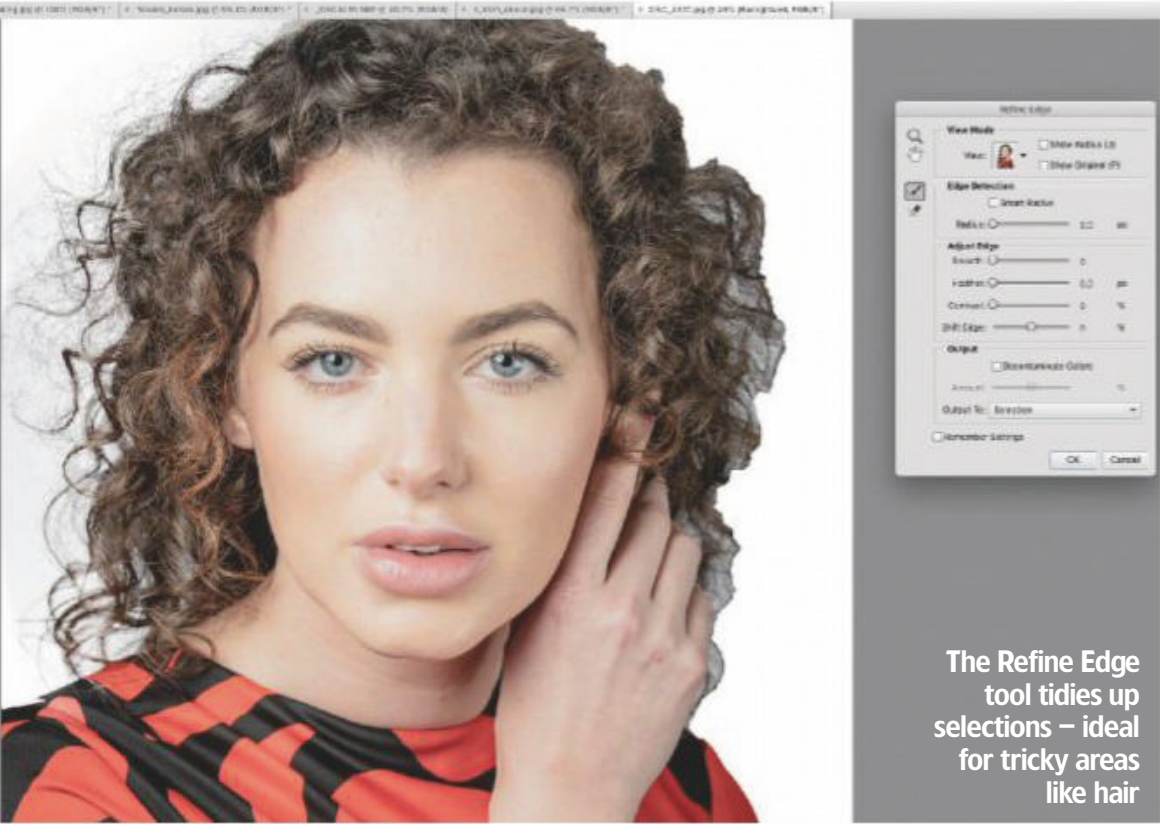
The Move tool offers many uses, for example, it comes in handy for creating triptychs like this



6 Recompose tool
Sometimes it can be hard to get the crop or aspect ratio you want without having to lose important details. This clever tool can help. It lets you reshape your frame while preserving the important elements. It works by intelligently analysing the image and compressing the parts that don't matter while leaving the important areas untouched. Here, for example, the aim is to squeeze the rocks and cliffs closer together for a more balanced composition. Using the Recompose tool, we simply drag the side of the box inwards. For further control, the tool options contain brushes that let you paint over areas to either mark them for protection or removal.



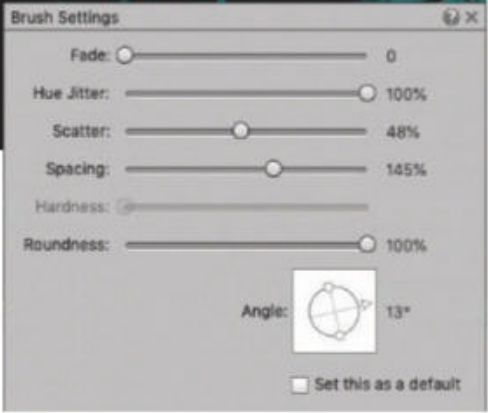
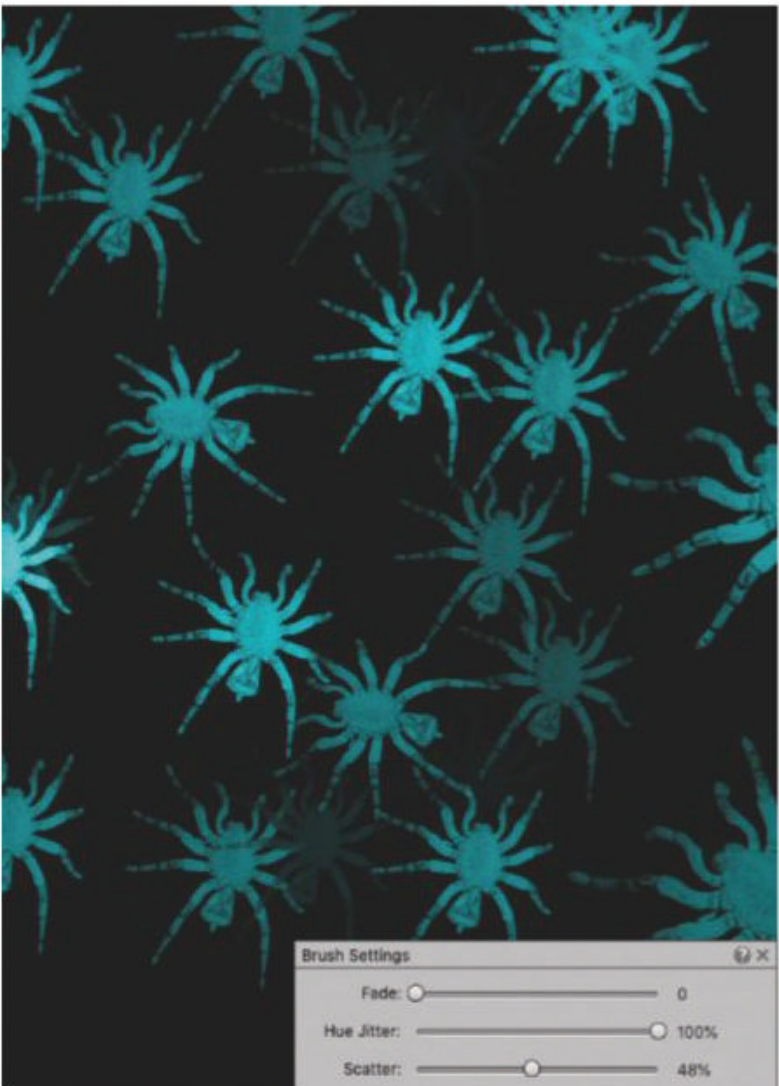
8 Brush tool
The Brush tool simply lets you paint either the foreground or background colour over the image. Initially the Brush tool might seem fairly simple, but there's plenty of hidden depth in the tool settings. First, there are tons of brush tips to choose from, and you can even create your own brush tips like the 'tarantula brush' here. Simply make a selection of a shape (it works best if they're on white like this) then go to Edit>Define Brush Preset. You can also create all manner of effects by changing either the blend mode of the brush or by delving into the Brush settings for fun settings like scatter. To make the most of the tool, memorise a few shortcuts: press] or [to resize the brush tip, hit X to flip foreground and background colours, hold Shift and click between two points to make a straight line, and Alt-click to sample a colour from the image.



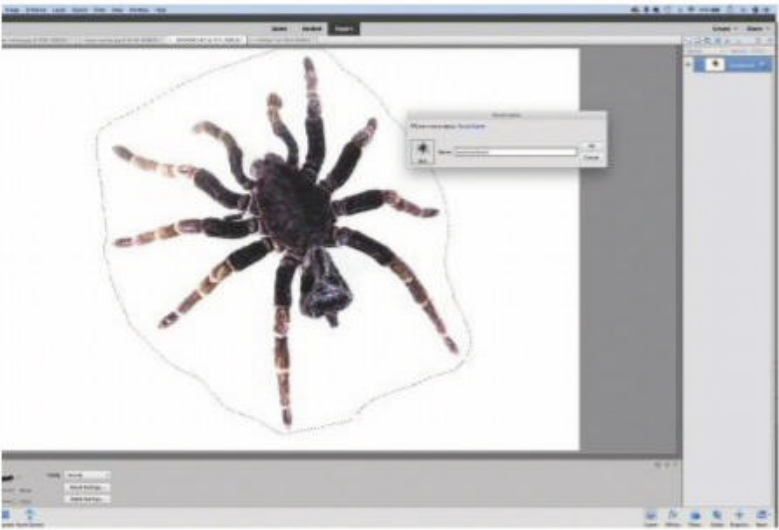
The Refine Edge tool tidies up selections – ideal for tricky areas like hair

7 Refine Edge brush
This is the only tool on the list not found in the standard Elements toolbar. But it deserves special mention because it's so effective. This tool is found within the Refine Edge dialog box. After making a selection using any selection tool (such as the Quick Selection brush – see tip 10), you can enter Refine Edge (Select>Refine Edge) to make it more precise. This is where the Refine Edge Brush tool comes in. Grab it from the side of the dialog box and paint over tricky areas along the selection edge like hair or fur. It increases the area of refinement in these areas, which forces the command to pick out all the background details between the hairs. Note the difference in the screengrab here between the left side of the hair which has been painted over with the tool, and the right side which hasn't. Once the subject is precisely selected we can do all kinds of things, like change the background colour here.





You can easily make your own brush tips for creative results



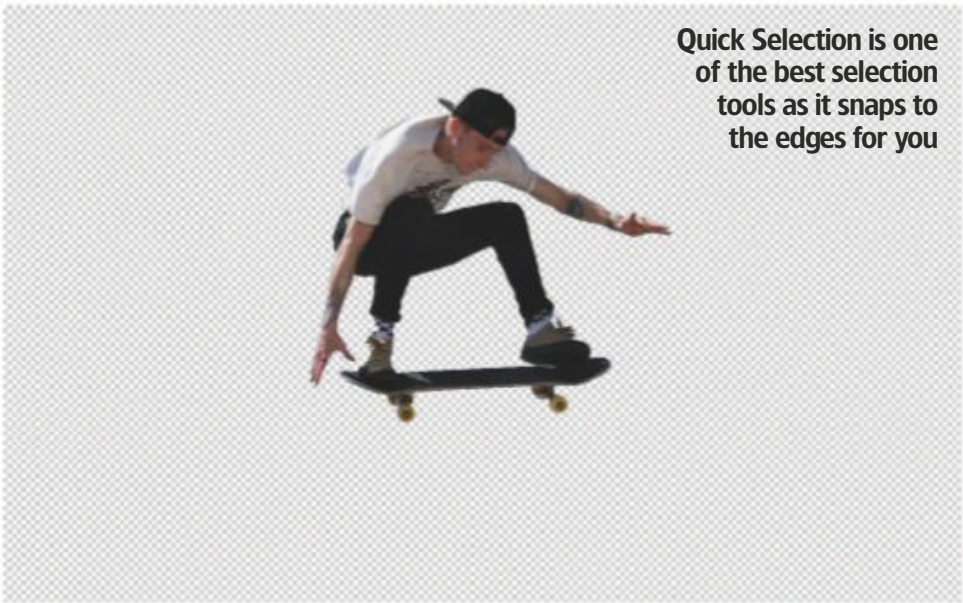
9 Smart Brush

This is a clever tool that, like Recompose, is exclusive to Photoshop Elements rather than a port-over from Photoshop CC. It lets you load up a preset adjustment – like ‘Make Dull Skies Blue’ or ‘Intensify Foliage’ (both used here), then snaps on to edges in the image as you paint over areas, allowing you to quickly enhance different areas. As you paint, a new layer appears in the Layers Panel that houses the adjustment, so you can go into the layer to tweak the settings afterwards or alter the area that’s covered by editing the layer mask. It’s a great example of the way Elements offers simplified editing, but the added depth is there for those who want to explore further.



10 Quick Selection tool

This is my go-to tool for most selections. It works like a brush by seeking out and snapping on to edges in the image as you paint, so it’s very effective at isolating complex areas like people. Of course, it can occasionally go wrong and pick up unwanted details. At this point, hold Alt and paint to subtract areas from the initial selection. As you add or subtract, the tool actually gets smarter because it learns more about the kind of colours and tones that you want to either include or exclude from the selection. Often after making a selection with the tool, it’s worth going into the Refine Edge command to further improve it.



Quick Selection is one of the best selection tools as it snaps to the edges for you



© STU MAYHEW

1

1 Backstreet Bike by Stu Mayhew The textures and colours of this simple yet effective travel shot work beautifully together

2 The Wire by Robert Hangartner This stark and intriguing shot benefits from an interesting conversion to black & white

3 City Lights by Michael Jones The moody sky, use of reflections and boosting the contrast all bring something to this image

4 Diamond in the Rough by Miguel de Freitas A wonderful use of foreground interest, which works well with the long exposure to create a milky water effect



© ROBERT HANGARTNER

2



© MICHAEL JONES

3



© MIGUEL DE FREITAS

4

Join the Club

Here's a 127-year old camera club that will not grow old

When was the club founded?

Aperture Woolwich Photographic Society was founded in 1892, and our aims are the same today as they were then: to help our members get more pleasure, satisfaction and fun out of photography and, thus, more out of life.

What does your club offer to new members?

We are a friendly club with a wealth of knowledge for new members. We don't 'teach' as such, but regularly have demonstrations and all members share knowledge. We offer a varied programme of activities, including talks, outings, camera clinics, competition nights, etc. We are also one of the very few clubs with our own studio, which we regularly use for club model shoots; members can also use it outside of club nights for a small fee. Our new season starts on Tuesday, 26 March, and all interested are welcome to come for a taster session.

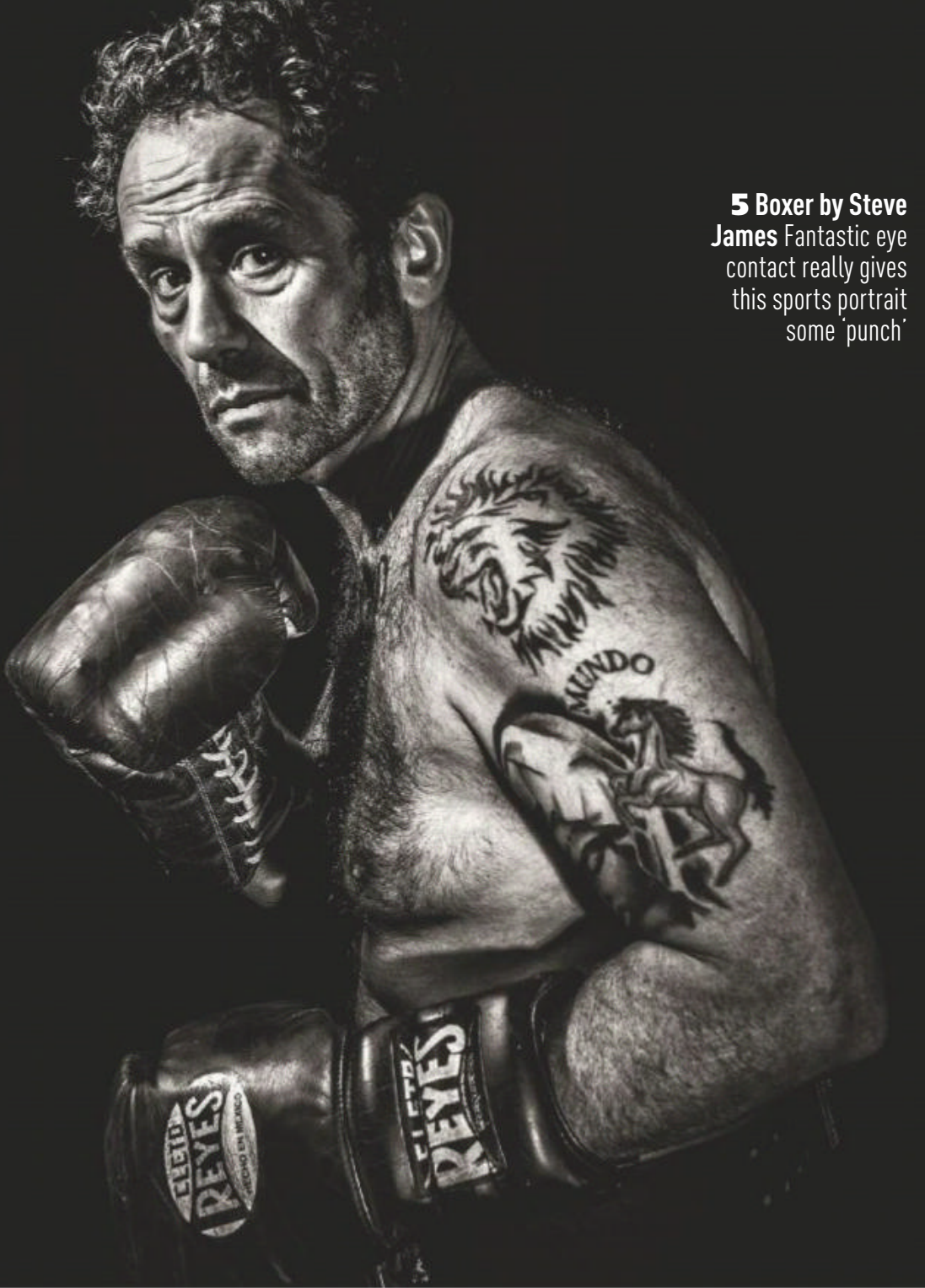
Describe a typical club meeting.

We have a wide variety of club nights including talks by external speakers and club members, studio shooting nights, competitions (including a Taken on a Mobile competition), camera clinic and digital workshop evenings, and a summer photography treasure hunt. We are also the only club to have an annual How Dare You! evening, where members' images get critiqued by a judge and (perhaps for the first time) you can argue back at them.

Do you invite guest speakers?

Yes, absolutely! Last season we had some fantastic guest speakers who spoke to our members about topics such as landscape, street and astrophotography. We like hearing from speakers from all levels of experience, so if anyone is interested in speaking at AWPS, please email info@woolwichphotographic.com.

5 Boxer by Steve James Fantastic eye contact really gives this sports portrait some 'punch'



© STEVE JAMES



© DINAH MORO

7 If Only by Ray Charter The bleakness of this scene really makes it stand out, with the almost monochromatic colour palette also working well

6 Feeding the Fish by Dinah Moro Framed in just the right way to include everything you need. The vivid colours of the fish make the image pop from the page

7



© RAY CHARTER

Do members compete in regional or national competitions?

Yes. We have some incredibly talented photographers in the club who not only compete but have gone on to win several prestigious prizes. AWPS won the Kent County Photographic Association's regional print competition – The Ross Cup – a few years ago. We also regularly have entries in the Federation of South London Photographic Societies (SLF) annual competitions.

How many members do you have?

We have around 55 members and a good mix of male and female members.

Are any residential trips or outings planned?

We regularly have trips organised by our Outings Organiser and other members. Last year we went to Canary Wharf (with licence), an exhibition at Somerset House, a sunset shoot along the Southbank, and a trip to a local farm for lambing season, to name a few. Any member is welcome to arrange an outing and everyone can attend.

Do you have any funny stories about the club?

Our Programme Secretary booked a guy who shows owls and other birds of prey a few years ago. This chap was really quiet and not really

Club essentials

Aperture Woolwich Photographic Society

Shrewsbury House Community Centre, Bushmoor Crescent, Shooters Hill, London SE18

Meets Tuesdays, 8pm-10pm, from March to December

Membership £65 per year

Contact info@woolwichphotographic.com

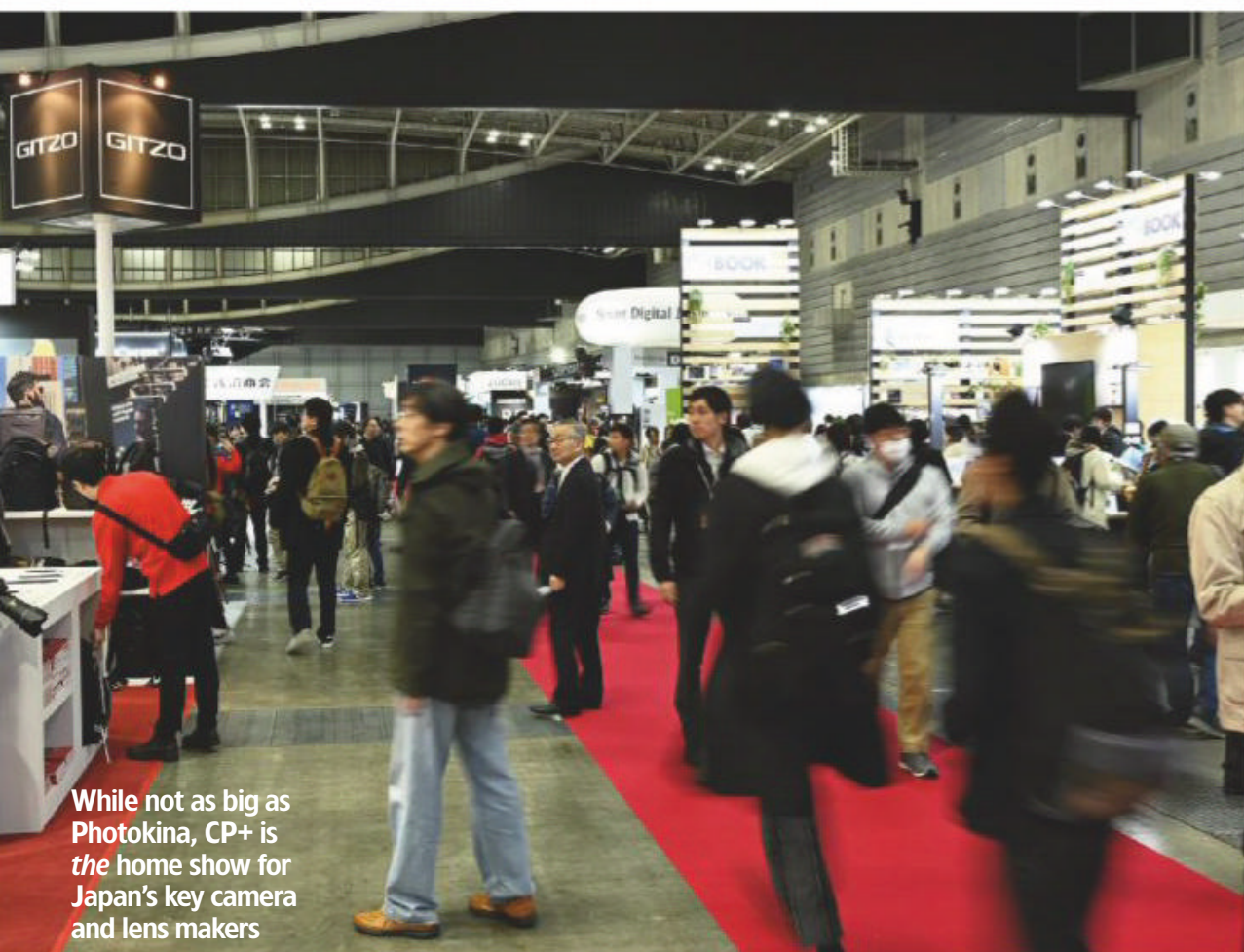
Website www.woolwichphotographic.com

speaking to members so one of our members tried to break the ice with him. He had a tiny owl set up on a branch and so he said to him, 'Wow that's a really small owl. What type is it?' Completely emotionless, he said, 'It's called a small owl.'

What are the club's goals for the future?

The club's goals are the core values that we have maintained for years: to get out and enjoy photography and bring together like-minded people to share a common passion.

Want to see your club featured on these pages? Drop us a line for more information at apl@ti-media.com



While not as big as Photokina, CP+ is the home show for Japan's key camera and lens makers

CP+ 2019 Show report

The annual CP+ Camera and Photo Imaging Show in Yokohama, Japan, is a key event for product announcements and updates.

Geoff Harris reports on his recent visit



All the big makers' stands were heaving, with very polite crowds eager to see, try, and hear

ALTHOUGH a youngster compared to Photokina and physically smaller than The Photography Show, CP+ is the most important photography trade show in Japan, so all the big Japanese (and a lot of other Asian) manufacturers turned out in force at the end of February. The event is based in the massive port city of Yokohama, about 30 minutes from Tokyo, so compared to Cologne or Birmingham, it's a hop, skip and a jump from a lot of the makers' global headquarters and R & D centres. While this year's show didn't drop as many news bombshells as Photokina 2018, it provided a unique opportunity to catch up with the very latest gear, some of which has not been seen in Europe before, and to grill major camera and lens makers about their current plans and strategy. I braved jet lag and brushed up my dodgy martial-arts Japanese to attend this year's CP+, so here's how I got on. *Ikimasho!*

Fujifilm reve

A big reason for AP attending this year's CP+ was to find out more about a very important release for Fujifilm, the GFX100. Here's what we discovered...

FOR AP, the biggest highlight of this year's CP+ was the chance to get a hands-on briefing on Fujifilm's new 100MP medium-format mirrorless camera, the development of which was announced at last year's Photokina (the exact name has yet to be confirmed, so we'll be referring to it as the GFX100 for convenience). Here's a quick reminder of its key features. This is the world's first medium-format mirrorless camera to be based around a 102MP back-illuminated CMOS sensor. The camera also includes an X Processor 4 engine and an interchangeable EVF with a Tilt Adaptor. Given the resolution of the sensor, it is also the first medium-format mirrorless model to feature IBIS (in-body image stabilisation). It also features phase detection autofocus (PDAF) covering practically 100% of the sensor area.

Although the camera has a minimalist design and lacks dials on the top-plate, it has a new shooting mode dial that enables users to switch quickly between stills and movie mode. Other confirmed features include a bottom tray for two batteries (see above right), dual SD card slots and tough build; it is weather and dust resistant, and freeze-proof to -10°C. While Fujifilm seems to be porting over some established features from its successful X-T3 and X-H1 cameras to a much higher resolution medium-format device, the company still faces a big technical challenge, particularly with IBIS. That massive sensor will need more power to move, and the pixel count is a lot higher, which demands more precision.

To get the fuller story, I spoke to Mr Makoto Oishi and Mr Shin Udonon from Fujifilm's sales and marketing group for more information about this groundbreaking camera.

AP: Who is this camera aimed at?

Mr Makoto Oishi: When the Fujifilm 50S came out we thought mainly professionals, but amateurs were also interested in it, particularly landscape shooters. With the GFX100, we think it will appeal to commercial and studio photographers, such as advertising and fashion shooters. I think it could also appeal to academic/archive photographers or maybe aerial landscape photographers.

AP: A 100MP sensor will be a big challenge to stabilise when shooting handheld. Is the IBIS (in-body image stabilisation) similar to the unit in your X-H1 high-end mirrorless camera?

als 100MP medium-format monster



Fujifilm's 100MP medium-format mirrorless camera has a minimalist design



Fujifilm showed several new lenses, both for the GFX and X series

MO: The IBIS was first developed for X-H1, so the mechanical/electrical construction is the same kind but needs to be more accurate. Because we are dealing with a medium-format sensor here, the IBIS system will need more power and torque. As you say, it is a big technical challenge, but we are all working very hard!

AP: How many image stabilisation stops will this IBIS be able to offer?

MO: We can't say exactly, but as many as possible, given the 100MP sensor.

AP: Why does the camera have a more 'minimalist' design than other high-end Fujifilm cameras?

MO: There are no dials on the top plate, instead it has a shooting mode dial (still/multi/movie) on the top. In the studio or in other shooting conditions, professionals need to be able to quickly switch between still and movie mode, and having to work through dials can sometimes cause delay. So on the GFX100 you just switch the mode dial and can quickly check the settings on the new sub monitor. All this also helps reduce the body size and weight, too. We want the GFX100 to be more

of a future camera system, with a more pro studio and cinema feel.

AP: Can you tell us more about the phase detection AF?

MO: So, phase detection pixels are embedded at high density across the sensor surface to provide high-speed AF with excellent accuracy, particularly when it comes to moving subjects in medium-format photography. Last year we already launched the X-T3 and we also recently launched the X-T30, with updated autofocus and improved face detection. So the GFX100 will share these image-processing and autofocus technologies. The performance will hopefully be much faster than that seen with the 50s and R, as befits the needs of the market.

Mr Shin Uono: The sensor structure, also the processor for the system itself, will be close to the X-T3/X-T30 system but because this is a medium-format camera, we've had to enlarge the sensor accordingly. We expect the AF and processor to be potentially similar to X-T3. Of course, there is more signal, more information, coming from a medium-format sensor, and also the lens sizes are bigger. So there will be differences, but there are definitely similarities.

AP: What about the size and weight? Do you feel it is important to keep the weight low with a mirrorless camera, so people see it as being different from a bulky DSLR?

MO: As you can see, this is the exact camera but without batteries, although the exact weight of the final model has to be confirmed. Even with the powerful IBIS system and two batteries, we have been able to keep the size and the weight down. So it's a big camera, but not big and heavy.

SU: We have tried to keep the size and weight similar to, or a bit lighter than, a full-frame top-end professional camera, such as the camera which is integrated with a vertical grip.

AP: Will you be able to keep the price of the GFX100 under \$10,000?

SU: We can't confirm it will be under \$10,000, but our target is around that price.

AP: Will some of these powerful features be eventually seen in models lower down your range?

MO: As this is a 100MP system, we designed it for the really top professional customers, so we are not sure if those higher-end features will be so appropriate for advanced amateur customers. In terms of IBIS it's a process of constant development, and these benefits will filter down to other cameras in our range.

AP: Can you be more specific about the release date?

SU: Within the first half of the year, you will see the camera on the market.

AP: What new lenses are you showing at CP+?

SU: For GFX, we are showing mock-ups of the GF45-100mm F4 R LM OIS, our first mid-telephoto zoom for the system, and the compact GF50mm F3.5 R LM WR. For the X series, we have the ultra-fast XF33mm F1 R WR and the much-anticipated XF16-80mm F4 R WR. We expect the GF50mm and XF16-80mm to be available in 2019, and the GF45-100mm and XF33mm to be available in 2020. Prices will be confirmed nearer the time.

AP: Here we are with a 100MP medium-format mirrorless camera. Can the resolution of cameras keep going higher?

MO: If you look at the sensor industry, the current maximum for cameras is around 150MP. Potentially the number of megapixels could rise, but IBIS or optical image stabilisation will need to continue developing in order to keep up with this higher resolution, along with faster image processing. It is an exciting time.



AP's deputy editor Geoff Harris gets hands on with the GFX100 and chats to Fujifilm's key people

Canon to combine IBIS and OIS

A top panel of Canon executives spoke to AP about the company's mirrorless strategy, including Mr Go Tokura, Chief Executive, Image Communication Business Operations; Mr Naoya Kaneda, Group Executive, Image Communication Business Operations; and Mr Yoshiyuki Mizoguchi, Group Executive, Image Communication Business Operations

CANON is pushing into the mirrorless market hard, while continuing to push its DSLRs. Its flagship full-frame mirrorless camera is the 30.3MP EOS R, followed by the smaller, lighter and cheaper EOS RP. Our interview suggests it plans to use in-body stabilisation (IBIS) together with lens stabilisation (OIS) in future.

AP: Do you continue to see Canon DSLRs as an integral part of the business? Recently Canon Chairman & CEO Fujio Mitarai told *The Nikkei* newspaper that he could see the digital camera market shrinking up to 50% over the next two years owing to the threat of smartphones, which raises questions about your R&D priorities for DSLRs.

Mr Go Tokura: Yes, we can confirm that DSLRs will continue to be a core part of our business.

AP: Are you going to continue using the EOS M mount, as you now have the EF, EF-S, EF-M, and RF mounts?



Some top executives from Canon spoke to AP, including Mr Go Tokura, second from left



All the EOS R lenses, plus a gold EOS RP

Mr Yoshiyuki Mizoguchi: So yes, we launched the M mount and RF mount last year. The M mount, as you know, is for APS-C format sensors, so its small size and light weight are the key benefits here. The RF mount is for our full-frame mirrorless models, for customers who are looking for higher image quality, functions and a variety of ways to express themselves visually. So to answer your question, the compact and light M mount will continue, so long as customers require it.

AP: Are you going to keep the EOS M in its existing form, or are you going to make an APS-C camera with the RF mount?

YM: That's a product development for the future so I can't go into detail, and the market will dictate what sort of direction we should take. If the customers do want a small size, lightweight mount I believe there is room for that, so as we said in the previous answer, we will continue to work with the M mount.

AP: You have announced an ambitious RF lens roadmap, but what is happening with EF lenses?

Mr Naoya Kaneda: The RF lens roadmap will be a priority for the immediate future. In terms of EF lenses, because we have several adapters that will work with the EOS R, we believe we are optimising the capabilities of EF. Further, we don't distinguish so much between RF and EF, we look at it as a total camera system, so again, we will follow what the market dictates.

AP: A lot of the RF lenses are targeted towards more advanced users, e.g. the 28mm-70mm f/2. Do you plan to supply more mainstream lenses for the entry level, and for the new EOS RP?

NK: So the short answer is yes. The new 35mm you see here and the 24-240mm we have just announced are all targeted at entry-level users. Going forward we will continue to develop lenses for professionals, amateurs and entry-level users to satisfy all their requirements.

AP: At the other end of the scale, you have premium lenses. Do you see a need



Will future versions of the EOS R be in-body stabilised?

Canon confirmed it is also sticking with the EOS M line-up



for a higher-end body for the EOS R to use them on?

YM: In terms of the EOS R system, it is about offering lenses with higher functions and features. We want people to enjoy this variety of photography, hence the development of both the EOS R and RP. That said, while the R and RP are good cameras, we are not resting on our laurels... So yes, we are considering a higher-end premium body, as you mention.

AP: There have been requests from customers and reviewers alike for IBIS on the EOS R, not to mention dual card slots.

YM: Yes, we are aware of these voices... We are thinking how we can develop the line-up. With the R and RP we look at the entirety of the package, as mentioned. In terms of IBIS, we are looking into it for the future. We believe IBIS will work together hand in hand with optical IS lenses, like the ones you see in front of you, to offer better features.

AP: Do you think the mirrorless market has peaked, particularly in Japan, and do you ever regret coming relatively late to the mirrorless party?

GT: The pace of the shift to mirrorless has slowed down a bit in Japan, and the mirrorless market share for cameras stands at about 60%. As you may know, Canon has a history of not always being first in the market with new technology, but we are very good at catching up, going beyond and becoming the leader.

Nikon: ‘Not resting on our laurels’

Nikon also allowed AP to speak with some of its senior spokespeople at CP+, including Mr Takami Tsuchida, Mr Fumiko Kawabata, Mr Naoki Kitaoka and Mr Hiroaki Ono from the Imaging Business Unit

NIKON is, of course, the other major DSLR manufacturer making aggressive inroads into the mirrorless market. The company's full-frame Z range has been generally well received, and indeed, the Z 6 was recently named AP's overall Product of the Year. Yet the company can't afford to get complacent. It is playing catch up with Sony on eye AF technology for example – the Sony Alpha 7 III's ability to track a human subject and follow their eyes as they move around the frame is particularly impressive. The Canon EOS R is putting pressure on with its own eye AF technology too, so it feels like Nikon is playing catch up with its first Eye-Detection AF firmware updates being scheduled for some time in May. Nikon is also probably feeling the pressure to bring out a mass-market enthusiast mirrorless camera to recoup some of the R&D costs for the Z series (not to mention the impact of the competitively priced Canon EOS RP).

AP: What has the reception been to the new 14-30mm f/4 lens for the Z series?

Mr Naoki Kitaoka: The lens has been very well received, as it's small and light and portable. Also, users can directly mount an 82mm-sized filter on the lens, which is a real breakthrough in this category of super-wideangle zooms.

AP: How good do you think your Eye-Detection AF is compared to similar technology from your competitors?

NK: The beauty of our Eye-Detection AF is it uses AF-C, meaning it can follow moving objects very well and the user can select whether they would like to focus on the right eye or the left eye in the viewfinder. As you know, in May we are going to release Eye-Detection AF firmware updates and we will see how the customers respond before making further developments.

AP: Will you be making a mass-market DX-format mirrorless camera?



A host of top speakers made Nikon's stand another essential stop

Mr Takami Tsuchida: We can't disclose our product roadmap yet, but since we have launched the Z series, we also have DX DSLR users now asking us to bring out a DX-format mirrorless camera. The DX sensor is pretty small, so yes, we are listening to our customers' voices and we will be making a decision on this.

AP: Some of your DSLRs are relatively old, such as the D750. Is there still a demand for an affordable full-frame DSLR in this age of full-frame mirrorless?

TT: Even after launching the Z 7 and Z 6 full-frame mirrorless models, sales of both the D750 and D850 are still very robust. Our policy is to use both wheels together, DSLR and mirrorless, to drive our business forward. This principle won't change.

AP: How do you see the threat of smartphones affecting your enthusiast camera business, particularly at the lower end?

TT: It is true that the market for digital cameras is shrinking but I don't think it will halve in two years, as Mr Mitarai from Canon recently predicted. Technology is continuing to evolve; our customers are asking for even better images and also demand is growing. If we can provide good technology, I believe there is still scope for the digital camera market to grow. We don't think the demand for full-frame mirrorless models with interchangeable lenses has peaked yet.

AP: As with Canon, you came to the mirrorless market relatively late. In hindsight do you regret this?

TT: Well, we brought out the Nikon 1 in 2011, which was eight years ago. We took a long careful look at the market trends and we saw the demand for large-sensor mirrorless cameras growing. When we saw the market had matured, we brought out the Z series, which we believe is the best full-frame mirrorless camera you can currently buy.



Nikon product specialists with the Z 6 and Z 7



The f/0.95 Nocti for Z mount was also on display



Nikon reports solid demand for its new 14-30mm f/4 lens for Z mount

Olympus facing down full-frame

Olympus has been busy of late, celebrating its centenary and announcing the high-end E-M1X. AP met Mr Takuya Matsunaga from the Imaging Product Planning Department and Mr Toshiyuki Terada from the Global Marketing Department

AP: How strong has the demand been for the E-M1X? Mr Toshiyuki Terada: Preorders are going well, as we had predicted.

AP: Can you talk me through the reason for releasing this high-end Micro Four Thirds camera with a grip?

TT: The decision was based on feedback from our professional customers. If you look at sports and wildlife photographers, many are using big telephoto lenses along with battery grips. Their shooting style requires good camera balance, which is why we decided to integrate the grip.

AP: Who exactly is the E-M1X aimed at?

TT: The E-M1X is aimed at sports, birds and wildlife photographers, but we also believe it will appeal to landscape photographers, as the integrated grip and image stabilisation will help them get good results when shooting handheld.

AP: How are you going to develop subject-recognition AF to deal with other subjects apart from planes, trains and cars?

TT: We cannot give definite details at this stage, but now we are judging the market reaction



Geoff Harris with key Olympus spokesperson Mr Takuya Matsunaga

to the E-M1X and we will look at expanding the range of subject-recognition AF based on this. So there will be possible firmware updates based on what our customers tell us.

AP: Olympus is starting to use AI in its cameras; can you see it being used for other things apart from AF?

TT: Again, we can't give specific details at this stage, but if you look at smartphones, sophisticated scene-recognition features are already available. There is also a lot of potential here for cameras.

AP: Now that we have seen such technological innovation in the E-M1X, can we expect to see it trickle down further into the OM-D and PEN range?

TT: It depends on the target user, and concept of the camera. We also have to consider the technical limitations of each camera, with different sensors, image processors, etc. Some features can be implemented downwards, some can't be.

AP: The OM-D E-M5 Mark II has been around for about four years. Are you planning to replace it?

TT: There are no plans to announce a successor just yet. With the E-M1X, we believe we have a total camera line-up, from professional to entry level.

AP: Are you concerned about the increasing popularity of full-frame mirrorless cameras when you are sticking with Micro Four Thirds?

TT: Our Micro Four Thirds strategy is going in a different direction, as our core benefit is great image performance while still keeping the cameras and lenses compact and lightweight.



Top Tamron executives with Geoff, who got to see the new full-frame lenses

Tamron's focus on mirrorless

As a major third-party lens maker, Tamron is well placed to comment on current camera market trends. We met with Dr Minoru Ando, Mr Koji Satoh, Mr Kenji Nakagawa and Mr Takashi Sawao from the Imaging Product Business Unit

AP: Among your future lens releases, what is the balance between mirrorless and DSLR?

Mr Takashi Sawao: Right now, the mirrorless market is booming. We used to produce mainly DSLR lenses but we are now thinking of focusing more on mirrorless. So this our basic direction.

AP: How is the lens market here in Japan?

TS: It is still growing but the main problem is that current DSLR cameras are not expanding the market. After the launch of Canon and Nikon's full-frame mirrorless cameras, customers are maybe waiting to see what is happening with this trend and are stopping buying current DSLRs and lenses.

AP: Are you going to support the Nikon Z series and the Canon EOS RP?

TS: Definitely. Basically we are still in the R&D stage for these new cameras, so when the time comes we will be ready. We are focusing on Sony, as it's the market leader for mirrorless, then Nikon, then Canon. With Canon bringing out the entry-level EOS RP, maybe this will accelerate the market. We have to watch the market carefully.

AP: Are you worried about the influx of smaller Chinese lens makers?

Mr Kenji Nakagawa: We know that Chinese companies are launching mirrorless lenses quickly, but we are focusing on customer needs and benefits. We have lots of R&D knowledge in terms of image stabilisation, etc. and this is a good way for us to differentiate ourselves from the competitors. Going forward, we are keen to focus on developing lenses that are as compact and light as possible.

AP: With IBIS (in-body image stabilisation) getting more popular, will it reduce the need for image stabilisation in your lenses?

KN: We are taking it on a case-by-case basis. Camera makers are already implementing IBIS and stabilisation inside their lenses, thereby maximising the stabilisation. At this moment we are looking at ways of making lenses without stabilisation to make them lighter and more compact. A good example is the 28-75mm F/2.8 Di III RXD for Sony Alpha 7 and full-frame mirrorless. But we will still need stabilisation in telephoto lenses.

Other highlights

Away from the interviews and briefings, here's a round-up of other key products that were shown in Japan

Sony and Zeiss ►

While Sony didn't announce new cameras at CP+, its stand was very busy and we had another opportunity to see the new FE 135mm F1.8 GM lens. As a member of the firm's premium G Master range, it's designed to deliver both high levels of sharpness and attractive bokeh. Zeiss, meanwhile, was showing off its first digital camera, the Android-based ZX1 full-frame compact with 35mm lens. Still no release date as yet.



◀ Canon concept cameras

Canon also revealed working models of its planned new range of concept cameras. These include a very basic point-and-click series for kids, which encourages them to try photography via various 'missions.' Then there is an 'intelligent' compact camera for adults, able to automatically focus on subjects without the photographer getting involved and boasting a motorised lens which can move through 360°. The face detection lock-on focus worked particularly well. Other concept models include a very simple 100-400mm telephoto lens camera, handy for gigs or sports events, and a outdoor camera with a range of swappable skins.



Ricoh/Pentax ►

The new Ricoh GR III enthusiast compact attracted large crowds. Another highlight was the Theta Z1 VR camera, able to record 4K video and DNG stills. Pentax fans, meanwhile, got to see a mock-up of the HD Pentax-D FA* 85mm f/1.4, and check out some eye-catching custom versions of the KP DSLR.



▲ Sigma

Sigma confirmed that it is developing an L-mount full-frame mirrorless model, based on the Foveon sensor, and working in partnership with TSI Semiconductors. Unfortunately, Sigma CEO Kazuto Yamaki announced it's been put back a year until 2020. Sigma did reveal its 11 new L-mount lenses at the show, however – a cavalcade of fast 'Art' primes ranging from 14mm to 135mm. We also got to see the L-mount converter.

Tamron ►

The firm used the show to reveal three full-frame lenses. The SP 35mm F1.4 Di USD is a fast prime for Canon and Nikon DSLRs, while the 35-150mm F2.8-4 Di VC OSD is described as a 'Portrait Zoom.' The 17-28mm F2.8 Di III RXD is a wideangle zoom for full-frame mirrorless.



7 Artisans ▼

Details are still sketchy at this stage, but Chinese lens maker 7 Artisans was showing off a new 60mm f/2.8 macro. We understand from a brief chat on the stand that the lens is expected to be released in the first half of this year and will be available in Canon EF-M, Sony E, Fujifilm X and Micro Four Thirds mounts. An optional extension tube, shown here, offers 5x magnification for extreme macro images. See the website at www.7artisans.com for updates in the meantime.



Panasonic ►

The Lumix S1R and S1 full-frame mirrorless models drew big crowds. Just to recap, the 47.3MP S1R is mainly aimed at stills photographers seeking very high image quality, while the S1R, with its lower 24.2MP resolution and price, will have more mainstream appeal to enthusiast photographers and video shooters. In addition, Panasonic showed a mock-up of the Leica DG Vario-Summilux 10-25mm F/1.7 it announced at last year's Photokina. Despite its role in the L-Mount Alliance, Panasonic clearly remains committed to higher-end Micro Four Thirds lenses. More details as we get them.





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Provide 5-8 photographs on the theme of 'Power'. All entries must be in digital format (from a digital camera or scanned film originals).

All National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

UK DEADLINE: 1 MAY 2019

AP has teamed up with Photocrowd to host the contest. To enter, go to www.photocrowd.com/maestrouk. The top three will be chosen by the AP team and the results will be published in a June issue of AP. The winner will win a print subscription to AP and go forward to the International round of the contest.

INTERNATIONAL JUDGING: JUNE 2019

The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's general meeting in June 2019. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 6 September 2019.

Results will be published in the September or October issues of all 16 EISA photo magazines/websites.

All three winners will be invited to Berlin at the official EISA Awards ceremony on 6 September



For further details, terms and conditions visit www.eisa.eu/maestro

SECOND-HAND CLASSIC

Nikon
D700

A camera that was and still remains an incredibly popular DSLR today. We look back at the mighty D700

The D700 was introduced into Nikon's DSLR line-up in July 2008, and arrived two months before Canon announced its 21.1MP EOS 5D Mark II. It quickly picked up the nickname 'baby D3' as it incorporated many of the advanced features of Nikon's professional D3 in a more compact and affordable body that was similar in size to the D300. At its heart lies a 12.1MP full-frame FX-format sensor that has an ISO range of 200-6400, expandable to ISO 100-25,600. It has a shutter life of 150,000 actuations, 51-point autofocus system, 5fps burst shooting that can be boosted to 8fps with the MB-D10 battery pack, 3in 921k-dot LCD and single CF card slot.

What we said

- 'The D700 takes the best bits of the Nikon D3, including the sensor, autofocus, white balance and metering system.'
- 'The D700 thoroughly deserves its high-end DSLR of the Year Amateur Photographer award, beating two competitive models (Canon EOS 1DS Mark III and the Sony Alpha 900) with higher pixel counts.'
- 'It's a smaller, lighter, and less expensive body, aimed at enthusiast photographers.'

How it fares today

The pixel count (4256x2832) is much lower than what we expect to see on cameras today and the AF working range (-1 to +19EV) is below average. It delivered a superb low-light performance in 2008, but its native ISO range can't compete with today's sensors, which are capable of higher sensitivities and control noise better at high ISO. It was also one of the last DSLRs to be made without any video function.

See over to find out what Nikon D700 owners have to say

What to pay

Head to MPB.com and you'll find a good number of second-hand D700's for sale. There were 18 examples when we looked, with well-used examples fetching £314 and good-condition ones costing between £384-£424, some with shutter counts as low as 24,000. Expect some signs of light wear to the body, but you can rest assured that the sensor will be clean and free of scratches, as every camera MPB sells is rigorously inspected first.

New alternatives

Nikon has released many great DSLRs since 2008. There was the high-resolution D800 in 2012 (superseded by the D810 in 2014), the affordable D610 in 2013 and the versatile D750 in 2014. The D850, like the D700 at the time, makes a compelling choice over Nikon's flagship DSLRs. It offers a staggering blend of resolution, speed, performance and image quality for less money than the Nikon D5.



The D700's pop-up flash can be used to trigger off-camera flashguns wirelessly



The Nikon D700's optical viewfinder offers 95% coverage with 0.72x magnification



At a glance

£314 body only (via MPB.com)

- 12.1MP full-frame CMOS sensor
- ISO 100-25,600 (extended)
- 95% viewfinder coverage
- 3in, 921k-dot LCD screen
- 995g

For and against

- + Robust, tank-like build quality
- + 1,000-shot battery life
- + Excellent handling
- + 51-point autofocus system
- Loud and noisy shutter
- Single card slot
- Requires MB-D10 battery pack to shoot at up to 8fps

What the owners think

Three Nikon D700 users give their verdict



The D700's metering system handles high-contrast scenes well
Nikon D700, Nikkor AF-S 50mm f/1.4 G, 1/6400sec at f/1.4, ISO 200

© KAI-LOKE

Kai-Loke

'The D700 will always be a special camera to me. It was the first full-frame DSLR that I remember buying in used condition in 2012 for £1,500. It was the camera I moved up to after owning the Nikon D90 for several years, and soon after laying my hands on it I realised everything about it was on another level. It felt so solid, and remains one of the toughest non-integrated grip DSLRs I think Nikon has made in its history. I accidentally dropped my D700 a few years ago and it fell about 3 feet onto tarmac; however it suffered only the faintest scratch. I've used it in persistent rain and near waterfalls many times without any problems whatsoever. I didn't hesitate to push the

sensitivity up to ISO 3200 when I needed to, and provided that I wasn't using a slow zoom lens, it allowed me to shoot in almost any lighting situation. Yes, modern cameras can do better, but the D700 still puts in a good performance and delivers good results despite being over 10 years old. Some might complain about the size and weight, but I happily carried it to and from work using it for street photography, studio work and on holidays. Looking back at some of the images I've taken with it over the years has reminded me of what a joy it was to use and how much I enjoyed owning the D700.' See more of Kai's work at www.flickr.com/photos/channyuk.

For and against

- ✚ Extremely solid and robust build quality
- ✚ Still delivers good results for a 10-year old camera
- ✖ Modern cameras offer superior low-light performance
- ✖ Neither light nor small to carry around

© KAI-LOKE

Trevor Clement

'I purchased my trusty D700 in 2014 as a used model with a shutter count around 5,000 (it now has over 100,000) for £600. This was a substantial saving over the price when new. It was my first full-frame camera having entered the 'digital age' in 2010 with a D90 and then a D7000, which I still own. I had seen images taken with full-frame cameras and realised this is what I wanted in terms of sharpness and image quality. Despite its relatively low pixel count, I have been more than happy with my results, especially when paired with my Nikon 200-500mm f/5.6 lens. The camera is totally reliable and solid. My only real criticism is that the shutter is quite noisy, but that aside it's a bargain these days as they can be picked up for about £300. I've had some great times with the D700 and it will be missed when I find a good second-hand example of the D850.'

© TREVOR CLEMENT



For and against

- ✚ Very affordable full-frame camera
- ✚ Reliable and solid
- ✖ The shutter is rather loud
- ✖ Capable of only 5fps burst without grip

A wildlife image taken with the D700 coupled to Trevor's 200-500mm telephoto zoom
Nikon D700, Nikkor AF-S 200-500mm f/5.6E ED VR, 1/200sec at f/7.1, ISO 640



The D700's sensor isn't a match for today's high-resolution ones, but it still delivers good results
Nikon D700, Nikkor AF-S 17-35mm f/2.8D IF-ED, 1/200sec at f/11, ISO 200

David Knowles

'As a 10-year-old piece of camera technology the D700 is very dated, but I still love it. It can't shoot movies, the pixel count is way below that of its newer cousins, and using live view is a challenge. That said, the D700 is simple to use and produces great images. It's incredibly sturdy, taking a bashing on many an adventure we've shared, and still works perfectly today. As you hold it you have the sense that this old friend is solid and dependable and will not let you down, with a battery life that belies its age. I will upgrade soon – the new models are too good to ignore – but I reckon the D700 will still be in my camera bag, and I look forward to it being my dependable backup camera.'

© DAVID KNOWLES

For and against

- ✚ Battery life is excellent
- ✚ Simple to operate
- ✖ Doesn't record video
- ✖ Focus points are grouped quite centrally in the frame



Linlithgow Palace in Scotland.
Taken using the D700 just before the sun and dramatic sky disappeared
Nikon D700, Nikkor AF-S 70-200mm f/2.8 VR, 1/50sec at f/6.3, ISO 250



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Tamron Tap-in Console

Andy Westlake investigates a device for updating and tweaking your Tamron SLR lenses

● £75 ● www.intro2020.co.uk

TAMRON'S Tap-in Console is a device that's designed to help you get the most from the firm's recent lenses. It enables them to be connected to your computer, either Windows or Mac, using Tamron's free-to-download Tap-in Utility program. It's then possible to update the lens's firmware, or adjust certain aspects of how it behaves on your camera. This is a similar idea to the Sigma USB dock and Samyang Lens Station.

Using the Tap-in Console is straightforward: simply plug it into your computer and start up the software. At this point, the system will automatically update itself if necessary. With the lens stood up on its front cap, you can then attach the console onto its rear mount. The software will identify the lens and determine whether its firmware needs to be updated, which is a simple one-click process that only takes a few minutes. Just make sure that the USB cable doesn't get accidentally disconnected.

Aside from updating the firmware, the software also allows detailed autofocus micro-adjustment at three different focus distances for each marked focal length. This can be useful if you have problems with systematic focus errors that vary with distance, meaning they can't be fixed using the simpler micro-adjustment settings on your camera. The problem is that it's an incredibly time-consuming process, because each individual setting will need to be fine-tuned by removing the lens from the dock and rechecking its autofocus accuracy on the camera several times, which is a lot of painstakingly hard work. To be fair it's simpler with fast primes, which potentially benefit the most.

It's also possible to change the AF distance ranges on lenses with focus-limiter switches, to adjust the precise behaviour of full-time manual focus, and to tune image-stabilisation towards offering either the most-stable viewfinder image or the highest level of shake suppression. Users of ultra-telephoto zooms may well find these options really handy.

Verdict

Tamron's Tap-in Console is easy to use and works well. I employed it to update the firmware on the 17-35mm F/2.8-4 Di OSD to work on the Nikon Z 7, which it did with a minimum of fuss. The software is neatly laid out and easy to follow, and helpfully lets you save combinations of settings such as focus micro-adjustments. The main drawback is the price, especially if you only need it to update one lens. It's a shame that lens makers can't simply incorporate a USB port or Bluetooth chip for the same purpose.

At a glance

- USB dock for updating and adjusting lenses
- Canon-, Nikon- and Sony-mount versions available
- Works with Windows 7, 8, 8.1 or 10; MacOS X 10.10-10.11



LENS COMPATIBILITY

The Tap-in Console is compatible with SLR lenses that Tamron has released since September 2015, which can be recognised by the silver ring at the end of their barrels adjacent to the mount. However the two earliest lenses (the SP 35mm F/1.8 Di VC USD and SP 45mm F/1.8 Di VC USD) need a firmware update from a Tamron service centre first.



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The Ensign Multex, a rare roll-film camera built to rival the 35mm cameras of the 1930s



BLAST FROM THE PAST

Ensign Multex Model 'O'

John Wade reviews a precision miniature camera made in England

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BY THE mid-1930s, 35mm cameras had been around for a decade. Although many photographers still clung to roll film, others accepted that good results could be attained from 35mm, though 36 exposures to one roll of film was too much for some. Into this world was born a series of cameras designed to shoot small, but much fewer, negatives on roll film.

The Multex was one such, made in England at the Ensign works in Walthamstow, claimed by the company to be the largest camera factory in the British Empire. It's a neat little camera measuring only 12x8.5x5cm and weighing 600g. The Model 'O' is the second version, with a chrome top plate,

which superseded a now rarer all-black version launched the previous year. It takes 127 film (still available online) to shoot 14 exposures, each one 30x40mm, only marginally larger than the standard 24x36mm image size on 35mm. The film is loaded in the usual way and wound until the figure '1' appears in the camera's red window. An automatic film counter on the top plate is then set to '0', and thereafter, this is used to count exposures.

View from the top with the lens extended to its shooting position

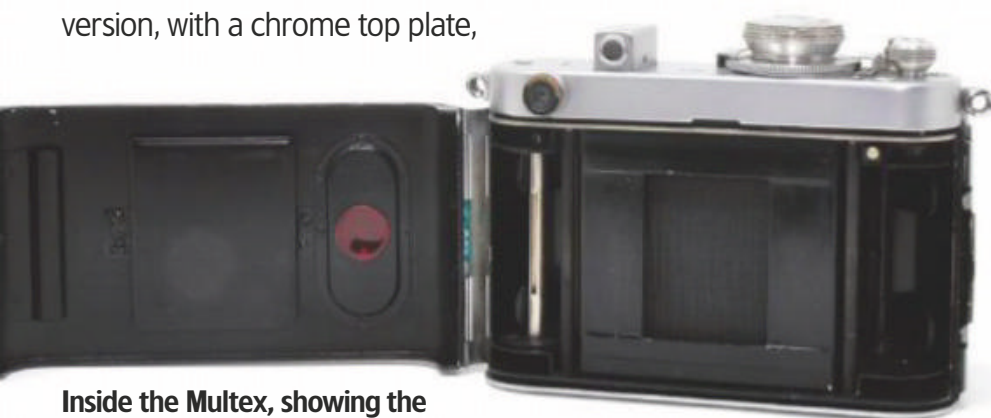


The lens pulls out on the end of a short tube into its shooting position. On the review camera it's a 50mm f/3.5 Multar that stops down to f/16 and rotates to focus from 3ft to infinity, coupled to a rangefinder close to the viewfinder. Shutter speeds are set on the top plate. They fall into two groups: 1/2-1/15sec, which is set against a red indicator, and 1/25-1/1000sec, which is set against a black indicator. The shutter speed must be set before the film is wound and the shutter is tensioned.

The price of a Multex these days reflects its rarity, making it more collectable than usable.

What's good Interesting piece of British history; image size larger than 35mm.

What's bad Shutter often unreliable, viewfinder too small, 127 film scarce.



Inside the Multex, showing the 30x40mm format on 127 film

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For more information, please visit the website or call John or Nadine Wright on 01664 474040 (anytime) or 07779 648850.
 We will be most happy to discuss any workshop in detail, or to send more detailed information to anyone without internet access.
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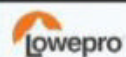
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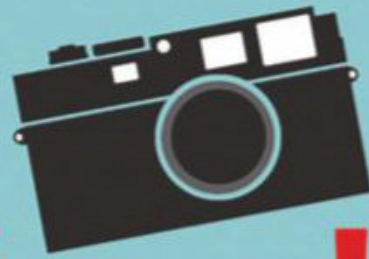
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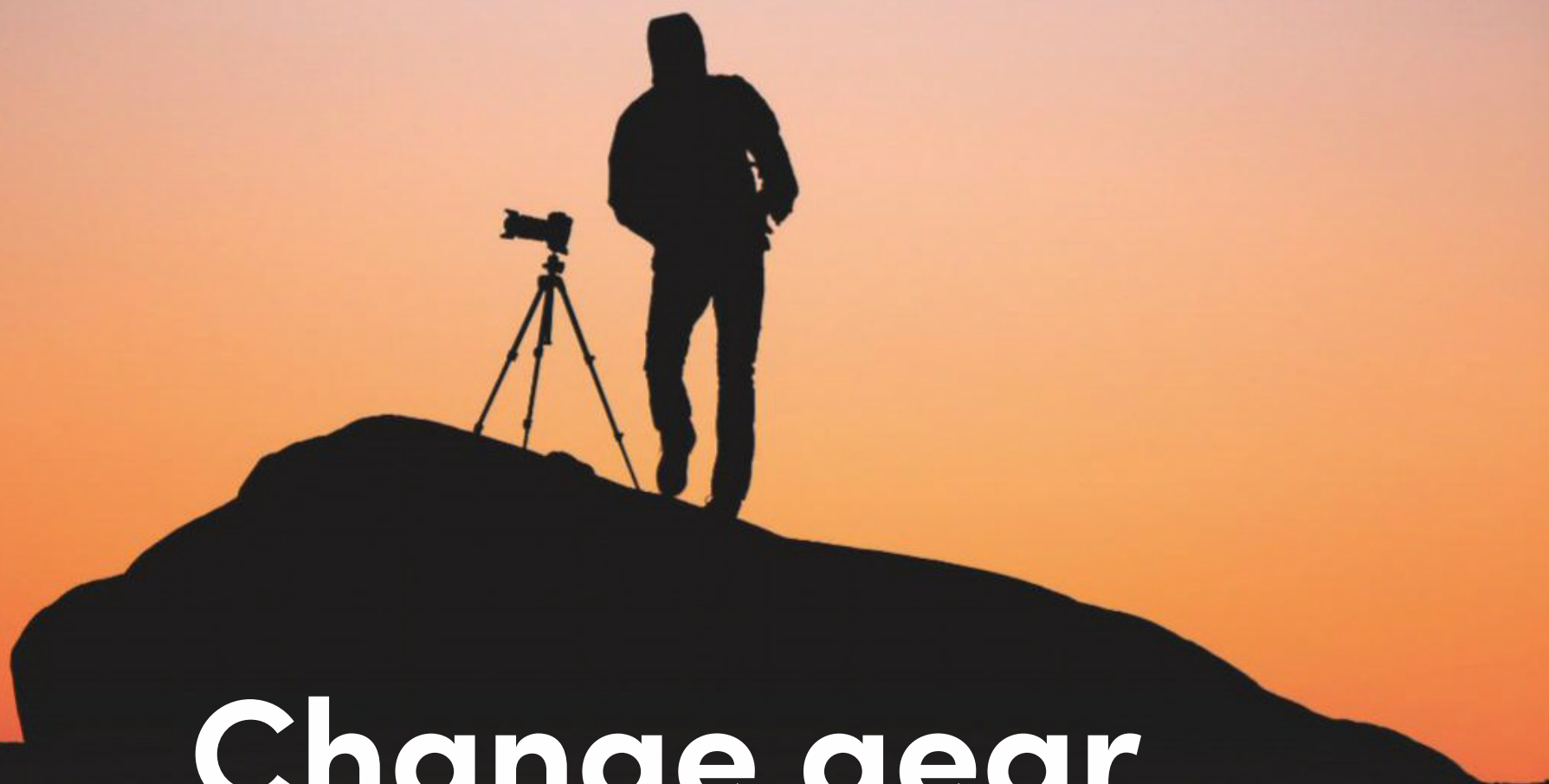
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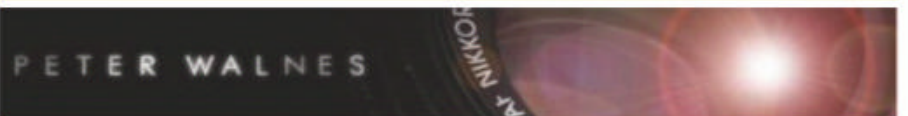
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Grace Robertson

Roger Hicks discusses the impact of this pioneering British photographer who captured the 1950s

Grace Robertson is to Britain in the 1950s what Weegee was to New York in the 1930s and '40s and Brassai was to Paris in the 1920s and '30s. Like them, she captured an era perfectly, then helped to define it for subsequent generations. She captured what she saw; and what she saw, we remembered. Subsequently, even those who were too young to remember the 1950s at first hand would

still 'remember' the decade from her pictures.

The idea of becoming a photojournalist came upon her quite suddenly when she was standing in a queue outside a butcher's. As she put it in an interview in the *Daily Telegraph* in 2010, 'I was standing watching two women talking, it was drizzling, and a bike had fallen over. And suddenly this butcher, whom I loathed, became a picture.' Her father was the journalist and

TV presenter Fyfe Robertson, and he was immediately supportive: he bought his teenage daughter a Leica. He was also her entrée to *Picture Post*, the British equivalent of *Life* in the United States or *Paris Match* in France.

Suddenly, it's all very 1950s. Picture magazines. Black & white photo-essays. Intrepid reporters. The Leica as the most obvious choice for reportage. No supermarkets: separate butchers and dairies and grocers and greengrocers and sweet shops. Queues: remember, meat rationing in Britain ended in 1954.

Now look at the picture at the head of this article: the clothes, the handbags and (above all) the hats. It could not be more of its time. Then look more closely. And think hard. The nude in the background is wonderfully subversive, but above all, her subjects appear completely unaware of her. How, at 6ft 2in (188cm) and maybe half or even a third of the age of these

women, could Grace have been inconspicuous?

The answer, as so often, is by hiding in plain sight. Hang around for long enough, and you become inconspicuous, part of the scenery. This is the very opposite approach to slinking in, stealing a picture, and slinking out again. Or, more accurately most of the time, attempting and failing to do so. Perhaps her most famous picture series is Mother's Day Off (1954), a day trip to Margate with a group of women in their 50s, 60s and 70s with whom she had spent the previous four nights drinking at their Bermondsey local. They had tried to drink her under the table. They failed, of course: she was already a seasoned journalist. Thereafter, she was one of them; except, of course, that she was maybe half the age of the youngest. This was, and is, her genius. She is always one of us, no matter who we are. Especially if we are women.



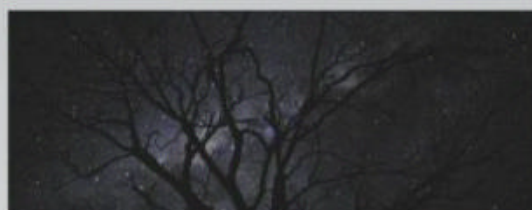


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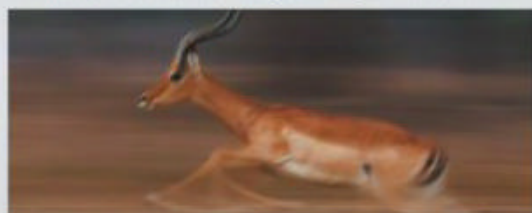
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